THE One

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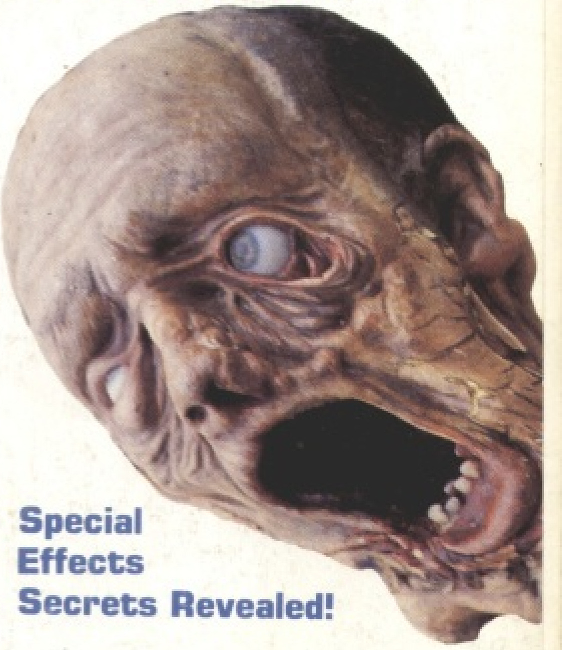
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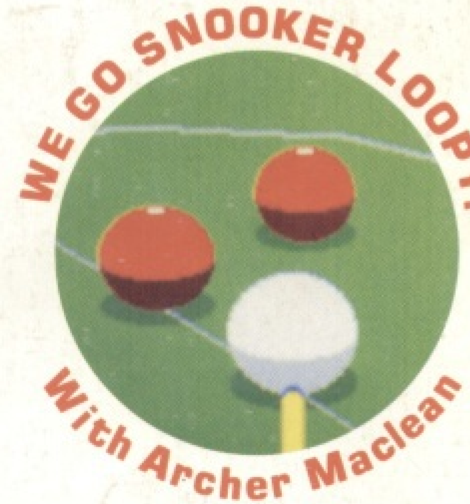
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ENEGGER
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ALL
EXPERIENCE THE HORROR AS YOUR DREAMS TURN INTO HIDEOUS NIGHTMARES. SUDDENLY YOU'RE EVERY MOVE IS MONITORED BY WOULD-BE ASSASINS, YOU DISCOVER THE SURREAL TRUTH -
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YOU'RE ME
MARS TO DISCOVER YOUR MISSION IS NOW STOP ACTION, STRANGE VEHICLES AND A STARTLING CAPTURED IN SUPERBLY ANDA GAME PLAY THAT SUCCESS OF THE OP MOVIE
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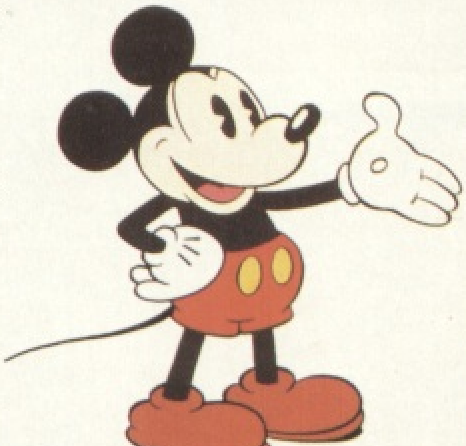
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C O N T



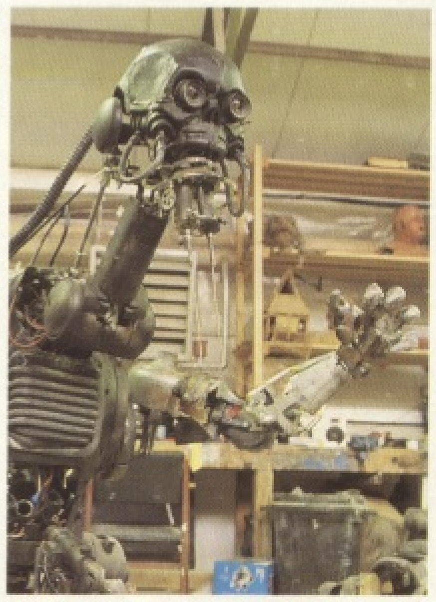


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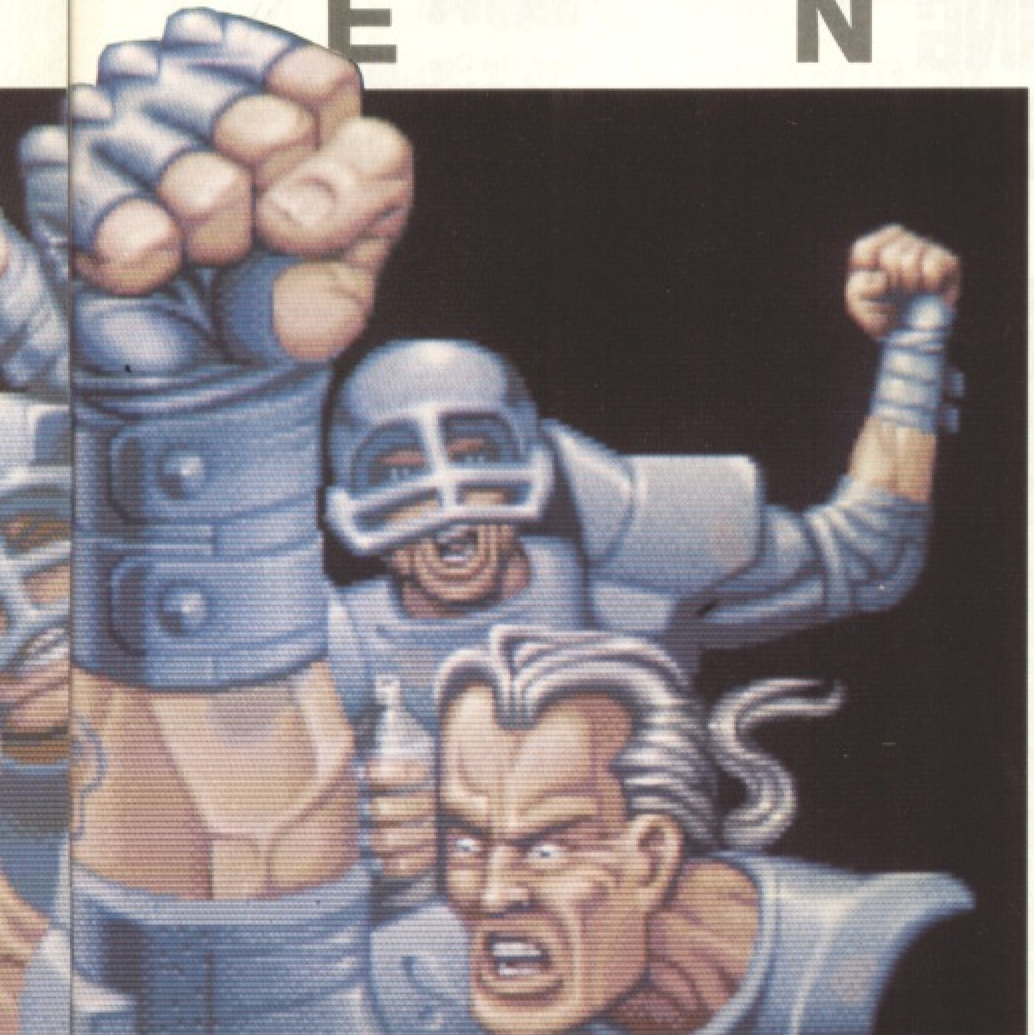
© Walt Disney Productions

FEATURES





E N T S







ADVERTISERS INDEX

WHO'S advertising what and where.

YOU MAY be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to help convey the 'feel' of the game. Provided with each review are opinions highlighting any good and bad points, plus prices, release dates and ratings where possible. Basically there's something for everyone – at best a highly detailed review and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates follow where appropriate.

GRAPHICS
Not necessarily how colourful or well drawn they are, but how well they are used.

SOUND
Again, not a reflection of quantity or indeed quality of sound, but how well it's used.

PLAYABILITY
How does the game feel? Is it addictive or just plain uninteresting.

VALUE
Essentially a reflection of lasting interest – how much game you get for your money.

OVERALL
A useful point of reference – a summary of the preceding ratings.

WRITE TO US AT...

LETTERS
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OR FAX US YOUR VIEWS AND QUERIES ON...

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There's £100 worth of software and an exclusive The One T-Shirt for the sender of each month's Star Letter. So don't forget to include your full address! Please note that sycophancy is no guarantee that your letter will be published. Much.

FRUSTRA . . . AND SO ON

Dear The One
Please please please, do you know how I can raise money for buying Amiga games. £24.99 for a game is RIDICULOUS. Even £4.99 is a bit steep. The only games I can nearly manage to buy are rubbish.
James Murphy, Twickenham, Middlesex
PS Do you know a cheat for **Stunt Car Racer**?

Read the answer to letter above. Yes, some PD games are not all that hot, but keep looking! There is no cheat for Stunt Car Racer, but why do you want one? Anything that affected the way the car performs would make the whole game pointless. See the previous issue for Geoff Crammond's tips.

BACK TO BACK TO THE FUTURE?

Dear The One
Please could you tell me if ImageWorks has or is making **Back To The Future** for the Amiga.
Luke Raddy, West Looe, Cornwall

The short answer is no. You have to make do with BTTF II and III.

FRUSTRATED PROGRAMMER

Dear The One
I'm writing in hope that you can help me. When I am older I would really like to work with computers, hopefully programming. Since I am now 14 I thought now would be a good time to start if I want to do this. I own an Atari ST and am wanting some information on how to start programming. I used to be able to do very simple programs on my old Spectrum. I feel I am wasting my computer and not getting the most out of it by just playing games, but this is all I can do at the moment.
Robert Kay, Possil Park, Glasgow

Most of today's top games programmers are entirely self taught, and that is probably your best bet. Try and get hold of a decent assembler like Hisoft's **DevPac***, and a couple of good tutorials (the Abacus range of Amiga books come recommended). Then it's just a matter of working through the tutorials and putting in as many hours of experimentation as you can. You will soon discover what sort of things it's possible to do (try doing very simple things like plotting simple shapes on the screen before moving onto more ambitious graphic demos). The only way you will progress is by being patient and trying things in different ways until you get them right.*

FRUSTRATED GAMES PLAYER

Dear The One
HELP! I am a frustrated Amiga owner. I have just purchased my first Amiga. So off I go into my local computer store to buy a game, but Aaargh! Shock! Horror! The games are £30.00! Well, as I have saved up for the Amiga for a big time I don't expect to have to wait 15 weeks for each game. Where can I get them cheap? On £2.00 a week pocket money I'm on the brink of stealing some. Please please help me!
Simon Obee, Watford
PS Is Data East's **Crude Busters** being converted?

Life's tough ain't it. Unfortunately everybody is in the same boat as you. Nobody likes the price of 16-bit software but we all have to put up with it. Piracy may seem like a simple solution to your problems, but by helping to perpetuate it you are only succeeding in keeping the price of software artificially high. Why don't you try some of the Public Domain libraries catering for the Amiga? There are some very good Public Domain games, and demonstrations of full-price games costing little more than the price of a blank disk. Activision currently holds the licence to Crude Busters. You can expect to see something after March 1991.

WALKING ENCYCLOPEDIA?

Dear The One
Don't get me wrong, I absolutely love your magazine. But when I bought the latest issue (25) and did not see the Encyclopedia Of 16-Bit Games, I nearly clubbed the newsagent. Upon reading further I noticed that it had been left out due to popular demand, and the Tips section reinstated. But I found the pull-out each month invaluable to my games playing. It improved my Kick Off no end, helped me complete **Hammerfist**, **Klax** and **Crack Down** but you left me in the lurch for **Flood**. I'm sure that other readers agree with me and for the ones that don't... well they can get stuffed! No, only joking. But I'm sure a compromise can be reached for a smaller section for the Encyclopedia and a Tips section also, or you could print both full-sized and increase the size of your already massive magazine. The price would only increase about 5-10p, a small price for an utterly PERFECT magazine.

Oh yes, also can you print release dates of games. You need not write an essay on each, but just have a list (like mail order) and the date. I have a couple of questions now.

1) When are **Ultima VI**, **Chase HQ II**, **RoboCop II** and **Total Recall** to be released?

2) Is anyone converting the **Ninja Turtles** arcade game? I read that ImageWorks has the UK licence for the US Ultra game (which is total crap). But on the ad in your mag it says the licence is from Konami, the coin-op company. Is this a mistake in the magazine who said Image Works has the Ultra licence, or does it have the coin-op licence?

3) What is **The Crypt: Castle Master II**? It was on the Computer Club leaflet in the magazine. Is it good? Where can I get it separately and for how much?
Robin Whitehead, Gloucester

It's quite probable that we will be completing the parts of the guide still to be finished in the not too distant future, but using our existing tips format. Funny you should mention it, but we have plans for a release list of sorts. You should be seeing something soon.
1) Ultima VI is due on Amiga during Summer 1991, and Chase HQ II, Robocop II and Total Recall are available this month for £24.99 from Ocean (061 832 6633).
2) The ImageWorks game follows the same plot as the Konami coin-op and the unofficial Ultra import but that's as far as the similarity goes. The ImageWorks game will (all being well) come on a single disk with greatly improved gameplay and loading. You can pick it up this month for £24.99 or £29.99 on the PC (these prices are subject to last minute adjustment). ImageWorks are on 071 928 1454.
3) The Crypt: Castle Master II is a special version of Castle Master exclusive to the Home Computer Club. You can still get hold of a copy as part of your introductory offer if you join the club soon. The Home Computer club can be contacted on 071-637 0341.

Oh, by the way, for your constructive criticism you win yourself this month's prize letter award.

WIK TIPS

Dear The One
I was wondering if you have any cheats or tips for **Rick Dangerous** (which is the best game in the world). I read the tips and such in your earlier issues but have you got any ones like infinite lives or invincibility? I would love to see the last sequence, before I rush out and buy **Rick II**. By the way, I can get near the end of the third level. Please please help me.
David Hillson, Romford, Essex

Simon Phipps, the designer and programmer of Rick Dangerous, does not include cheat modes in his games to allow players to stroll through to the final screen. When people pay £25.00 for a game they want something challenging that is going to be of lasting interest and value. Simon believes that the inclusion of a cheat mode negates these qualities, and that is why there isn't one for Rick Dangerous. Stick with the tips.

FAULTY FOURS

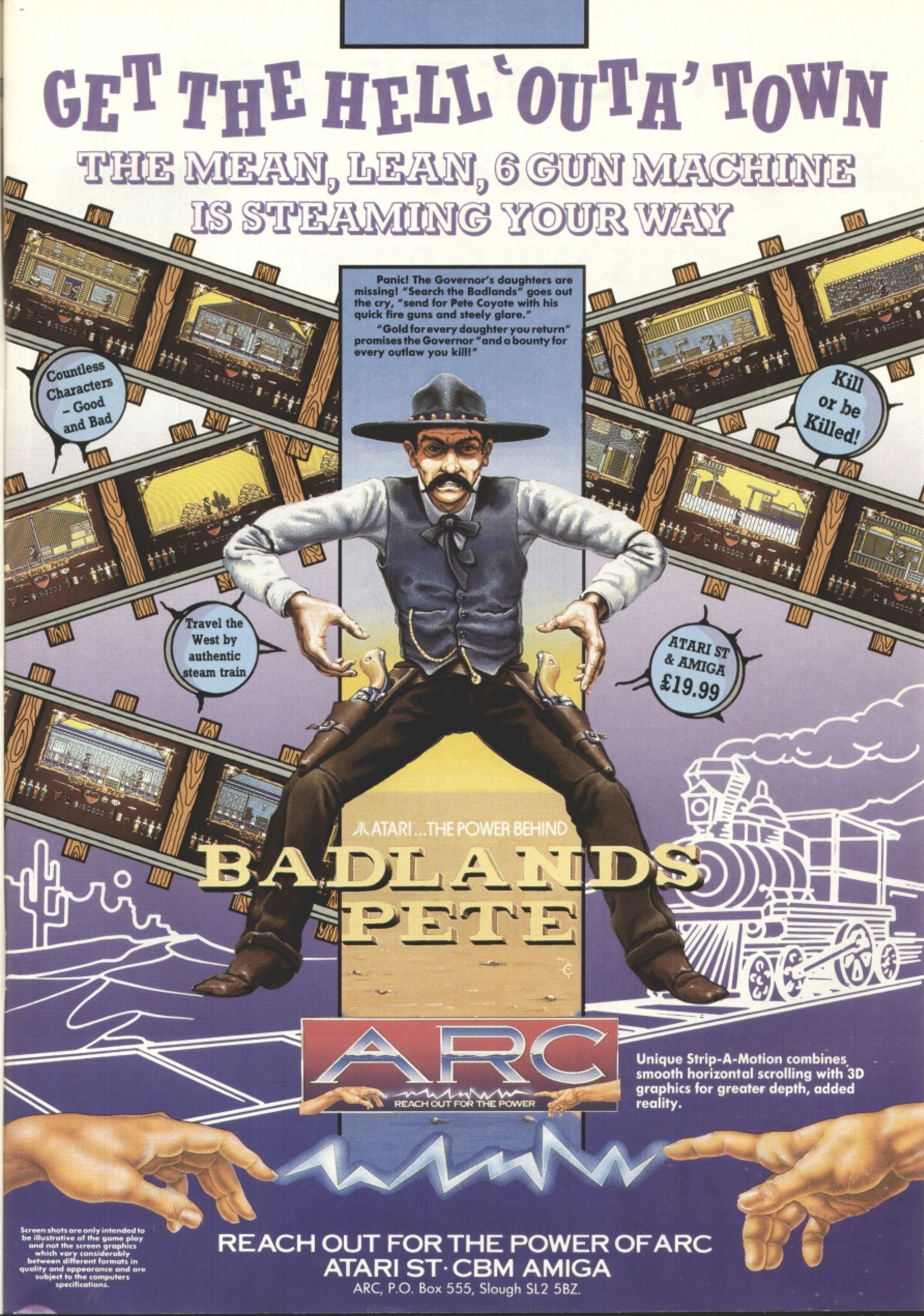
Dear The One
Why in Kick Off 2 can you not have a proper game with four players. The people playing on the joystick adaptor do not seem to be able to do a sliding tackle while running, or other moves which require a joystick direction and a fire button press simultaneously. Is it the fault of the software or the adaptor? Could you name any other games I could purchase which use three or four players simultaneously?
Russel Hunt, Swindon

Anco tells us that the third and fourth player on a four player game cannot use 'Aftertouch', but all other functions work, so it may well be that your adaptor is not functioning correctly. Other games offering a four player option include **Gauntlet II** *from US Gold (021 356 3388) and* **Leathernecks** *from Microdeal, which is tricky to get but you might find it in a bargain bucket somewhere.*

CLONING!

Dear The One
I have just bought an Amiga 500 computer. It has been five years since I last played any serious games! I like the classic games and I wonder whether you could recommend a **Defender** clone and **Donkey Kong** clone. Also, could you recommend a good martial arts beat 'em up. Thank you.
David Barker, Wellingborough, Northants

1) For Defender try **StarRay***, £24.99 from Millennium (0223 66532), or alternatively look out for Jeff Minter's* **Defender II** *due this month at £19.99 from Arc (0753 33344).*
2) As far as we are aware there are no Donkey Kong clones for the Amiga.
3) For a martial arts beat 'em up you can't go far wrong with IK+ for £24.99 from Activision (0734 311666).



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Car-Vup

Lorry Scotford's been driving in his car. It's not quite a Jaguar. It's a cute little motor from Core Design.

A CAR may not sound like the most obvious choice for the hero of a cute platform game. But that's exactly what we have here with **Car-Vup**. This particular car (who's called Carl by the way) is definitely roadworthy. Actually, the general scenario came first, says the designer Robert Toon, and after chasing a few ideas he and the rest of the team decided that a car was ideal: "People can associate with cars and, because it has no brakes, it's easy to explain why it doesn't stop moving."

The action combines traditional platform action (jumping between levels, avoiding aliens and collecting bonuses) with painting games of old (fill in platforms as you drive over them). The result is a simple but highly addictive romp made all the more playable by its delightful animation and the appeal of the central character.

The success of Carl as a computer game hero will be largely down to the graphical expertise of prolific designer and artist Terry Lloyd, who has been creating games and art for them since he joined Gremlin in 1986 with an O'Level Art in his pocket. He has been responsible for taking Robert's ideas and turning them into Car-Vup's cute sprites.

Terry wanted to create something cartoon-like but not too simplistic. He was inspired by the graphical style of **Rainbow Islands** and **Rodland**, which have both achieved the middle ground he was looking for. You can't afford to use 16 frame walk-ons in computer games without chewing into valuable memory.

It was quite difficult to get so much character in a small sprite, Terry says, but he fortunately managed to get the right effect first time round. Carl's most appealing moments ironically come in the dying frames when he faces forward. Originally the idea was to have more expressions for the car, but these would have to be duplicated for all the sequences, like jumping, turning, and so on.

Terry uses **Art Studio** to do most of his work on the Atari ST, because it's useful for designing sprites. For large pieces of artwork, like title screens, he prefers to work with **Degas Elite**, which is more orientated towards these.

Car-Vup intentionally has a distinctive console feel to it: "I tend to draw a line between computer games and console or arcade games," says Robert. "I wanted to create something that looked like it came from a console or arcade game. I would like the opportunity to convert it to consoles."

Amiga owners will get the added bonus of parallax scrolling. There are no plans for a PC version at present, although if the four wheeled wonder proves as popular as he should do then anything is possible.

CARTOON WORLD in all its glory. These are two of the eight lands in one of the cutest and most colourful platform games since Rainbow Islands.



A GREAT DEAL of attention has been paid to getting the central character just right. As you can see from this collection of sprites, Robert and Terry have come up with a wide range of expressions which add to the car's appeal.

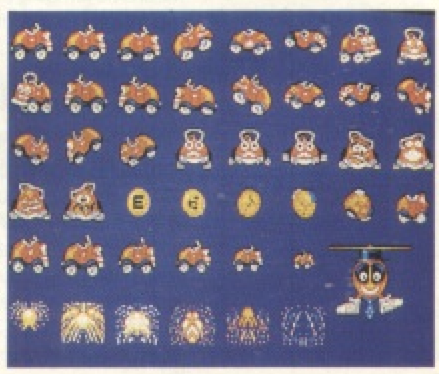






THERE ARE just some of the 'orrible adversaries who now populate Cartoon World and are to be avoided at all costs. Machines like the bulldozer prove particularly nasty as they speed along platforms towards you, forcing a bit of nifty jumping for survival.

THERE ARE PLENTY of yummy bonuses to be had. As with all the other sprites, these are designed to look very much like the sort of thing you would find on a console or coin-op.



PROJECT
Car-Vup

PUBLISHER
Core Design

AUTHOR
Robert Toon (Design and programming)
Terry Lloyd (Graphic Artist)

INITIATED
May 1990

RELEASE
ATARI ST
November

AMIGA
November

IBM PC AND COMPATIBLES
N/A

TRANSPORT TOONS

CARL the cute car is by no means the first form of transport to make it big. Here are a few more you may have come across...

IVOR THE ENGINE
Welsh steam!

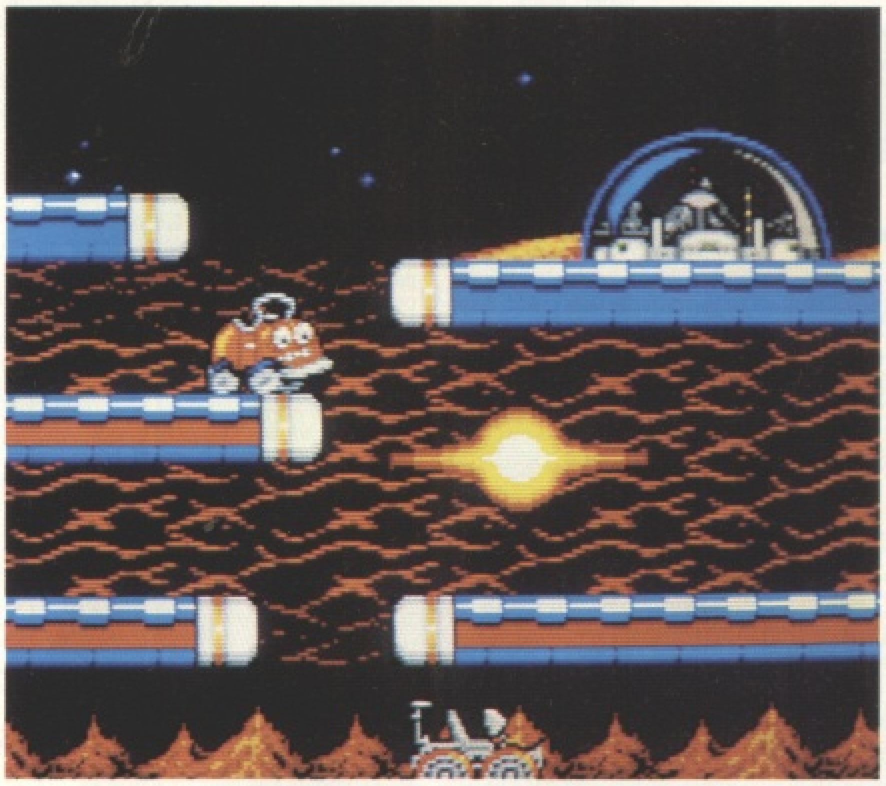
JIMBO AND THE JETSET
Popular TV high flyer.

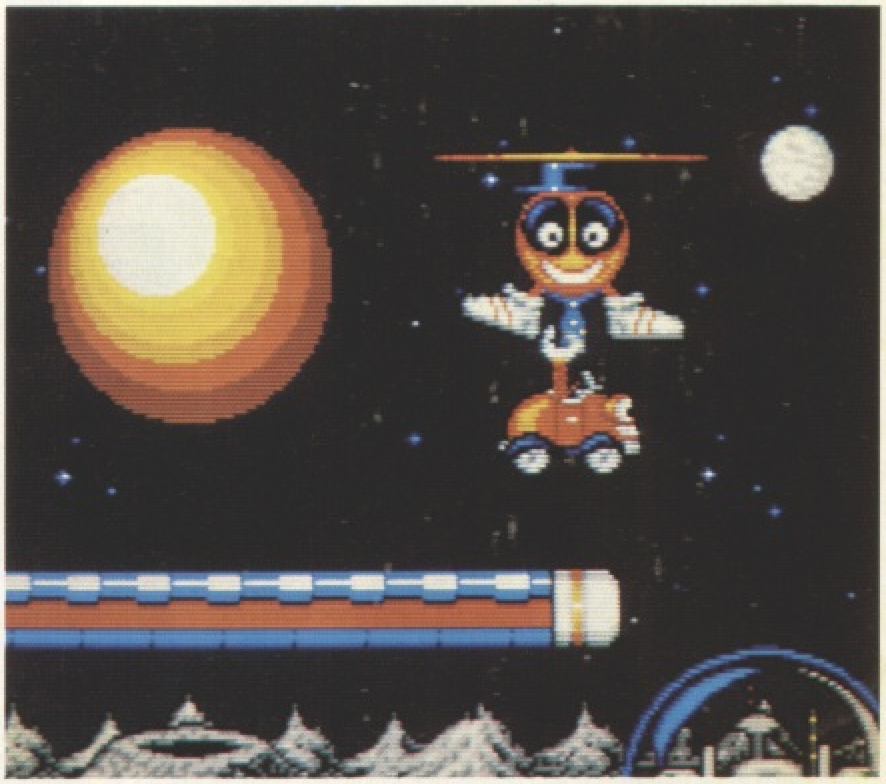
THOMAS THE TANK ENGINE
Talking train given new lease of life by Johnny Morris on record and Ringo Starr on TV.

CHITTY CHITTY BANG BANG
Dick Van Dyke struts his Cockney stuff with a magic flying car.

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Children's books which have no literary merit but happen to be written by somebody from a famous family.

HERBIE
The unstoppable Volkswagen with a mind of its own that made this car a classic.





CAR-VUP
SIX NEW LEVELS
CARTOON WORLD UNDER ATTACK FROM BADNESS!

YEP! IT'S TRUE... Cartoon World, a place normally overflowing with good ol' fashioned niceness is being well and truly done in by bad guys. These nasty toons are led by the most 'orrible toon ever, Borgus Grim. He's run riot through all of the eight lands in Cartoon World and removed their goodness. Not only that, but he's kidnapped your best buddies, filled the place with loony toons and then installed himself as an end-of-game adversary.

Thank goodness for Carl, a jolly friendly little car. The only way Cartoon World can be saved is for Carl to visit all eight lands in Cartoon World (er, well, six actually – this is only a practice run after all), and drive over all the bad areas turning them to good. You know when an area has been turned to good because the hollow platform is filled in.

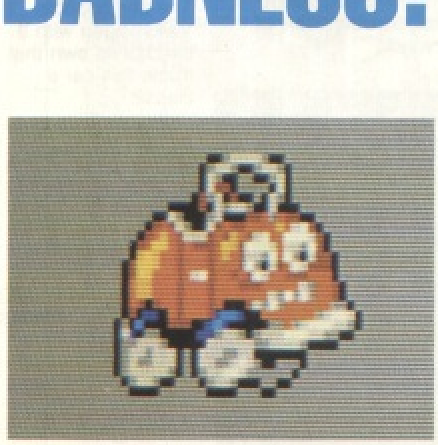
Luckily enough Carl won't have to rescue any friends or face the evil Borgus himself in this special preview, but he is waiting for him in the full game...

NO WHAT?

ERM... JUST ONE itsy bitsy minor point: Carl doesn't have any brakes. Which means of course that he can't... stop. What Carl can do is alter his direction thanks to a quick flick of the joystick. And he can jump by a brief depression of the firebutton on the same. What's more, holding the joystick up while pressing the firebutton results in a huge great leap.

VERTIGO

OH YES – one other slight problemette we ought to mention. Ever since he saw Hitchcock's famous flick Carl's had a fear of heights. So try as he might, whenever he approaches the end of a platform he just has to turn around (shame). This means he jumping before he reaches the end of a platform to get off it.



GIVES ME A BONUS...

FORTUNATELY Borgus hasn't managed to spread his evil influence to the skies of Cartoon World. As we all know when it rains in Cartoon World it doesn't rain yucky, dirty water or cats and dogs for that matter, but bonuses. You can find these lying around after a heavy rainfall, so just drive over them for a big score. If you manage to collect all the letters of the word BONUS you get one – and a pretty surprise, too.

BAD DISK?

IF YOUR disk is not well and failing to work properly, just follow this step by step guide...

A) Don't panic!

B) Obtain one jiffy bag (large enough to encompass a disk), and write one covering letter explaining your problem and the address of your abode.

C) Place the faulty disk and covering letter into the prepared jiffy bag and post it to: THE ONE CAR-VUP REPLACEMENTS, PC Wise, Unit 3, Merthyr Industrial Estate, Pentrebach, Merthyr Tydfil, Mid Glamorgan CF48 4DR.

C) Wait 28 days while looking forward to playing your Car-Vup preview.

INSTANT MASH

THERE ARE a number of useful little devices that the Evil Borgus has missed in his 'clean up goodness' campaign. You can use these to assist your progress in restoring niceness. Just drive over them for instant monster mash.

SMART BOMB
Destroys all the enemies on the screen.
SNOW FLAKE
Freezes everything, but don't touch any frozen enemies.
SPEED TURN
Allows you to turn faster.
CARROT METAMORPHOSIS
Turns all aliens into big bonuses.

JUST DRIVING IN THE RAIN...

So alone and blue,
Sitting in my car,
I can catch a bonus too.

OCCASIONALLY Carl comes across a balloon carrying the word BONUS. If this is caught Carl's transported to the Bonus Screen. There are no platforms on this screen, but lots of rain. And what does it rain? Correct... Bonuses! Just drive back and forth collecting as many as you can before Carl's time runs out.

GET A MOVE ON

IF YOU TAKE too long to finish a level you get a visit from Turbo. Fortunately, you are forewarned with the message 'OH OH... TURBO'. All the aliens get faster and you had better finish the level quickly or the flying Turbo nutter appears and chases you until it catches up.

LOADING

DISCONNECT all extraneous peripherals, like external disk drives and printers, from your machine. Plug a joystick into the port without a mouse. Place the disk into your internal drive and power up the machine. Car-Vup will load and run automatically. Press the firebutton to start.

END OF THE ROAD?

IF THIS perky preview has whetted your appetite and you want to drive on into the night, then why not give the real thing a try? Just pop down to your friendly software supplier clutching your £24.99 and buy a copy when it's released. Or if you happen to live in Antarctica or the Congo give Core Design a buzz on (0332) 297797 and have one driven out to you.

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In the darkest hour, there's a light that but one. Gary Whitta throws some

DARK

ADAPTING popular comic-book characters from the printed page to the cinema is nothing new, but recent blockbusters like **Batman**, **Dick Tracy** and, to a lesser extent, **The Punisher**, prove that it's a lucrative move.

Next month, however, promises to see an interesting new twist to the genre, courtesy of cult film-maker Sam Raimi. Instead of adapting a tried-and-tested comic-book character, Raimi's forthcoming fantasy-thriller **Darkman** creates an original yet authentic comic-book world, hero and all, exclusively for the silver screen.

Darkman's story is steeped in comic-book tradition – a mysterious hero in an ominous costume battles dastardly bad guys through a crime-ridden city, with revenge as his motive. Similarities to the classic '30s comic strip **The Shadow** (a faceless, cloak-wearing, mob-battling hero) are undeniable. However, there are enough original elements to ensure Darkman its own identity.

Darkman tells the story of the brilliant young scientist Peyton Westlake (played by the towering Irish actor Liam Neeson). As the film opens, Westlake is on the brink of making a startling discovery – a means of replacing damaged skin tissue with synthetic fibres. Just as he makes his breakthrough, thugs break into the laboratory, looking for an incriminating file accidentally left there by Peyton's girlfriend, attorney Julie Hastings. When Westlake offers resistance, the thugs wreck his work, torture him and blow the place up, leaving the doctor for dead.

But Westlake survives. When his burnt and mangled body is delivered to hospital, doctors bandage him up and clip a vital nerve to his brain which deadens all feeling, so that he won't spend the rest of his life screaming. But an unexpected side-effect of the procedure – superhuman strength coupled with incredible rage – rouses Westlake to consciousness and, face swathed in bandages, he escapes from hospital.

Kitting himself out in a foreboding black cloak-and-hat costume, Westlake takes up home and creates a makeshift laboratory in an abandoned building. Here he continues with his research until he is able to create synthetic masks that enable him to look like any man. The 'faces' he creates are flawless in appearance, but their life-span is short. After a hundred minutes, exposure to light causes them to disintegrate, forcing him to hide in shadows and under cover of the night. Hence the name for his new identity: Darkman.

Armed with his array of fragile disguises, Darkman begins a campaign of vengeance against Louis Strack Jr, the evil mod-lord who wrecked his life. By impersonating Strack's own people and sabotaging his empire, Darkman forces Strack to send out an army of killers.

Between the rooftop fights and chases, Darkman finds time to get all emotional, attempting to rekindle his bond with Julie by using a mask to recreate his former face...

For Darkman's creator, writer/director Sam Raimi, this is the first step into big-budget, mainstream film-making. Before Darkman, Raimi was best known for the horror flicks **The Evil Dead** and **Evil Dead II**, which, despite being made on impossibly low budgets, achieved a high level of box office success and are still regarded as cult classics today.

"With Darkman I wanted to tell a more classic tale and appeal to a broader audience," Raimi explains. "I wanted to make a movie where the central character is fully explored, in which we could see his sympathetic and terrifying sides – hopefully even share some of his feelings. I think Darkman does that. In some way it's a high-tech, action-packed Phantom of the Opera."



STILL covered in bandages from his horrific accident, Darkman runs for cover as the mob closes in on him.

"It's a high-tech, action packed Phantom Of The Opera."

Writer/director Sam Raimi.

When Raimi began writing Darkman, he had a very simple idea in mind – a character who could change his face.

"At first I thought the central character should be an actor," Raimi reveals. "But as I developed the plot, I realised a scientist was a better choice, since his disguises needed to be completely believable at close range. And this way, Darkman could invent the synthetic skin."

Raimi co-wrote Darkman with his brother Ivan who, given the nature of the film, was quite conveniently trained as a medical physician.

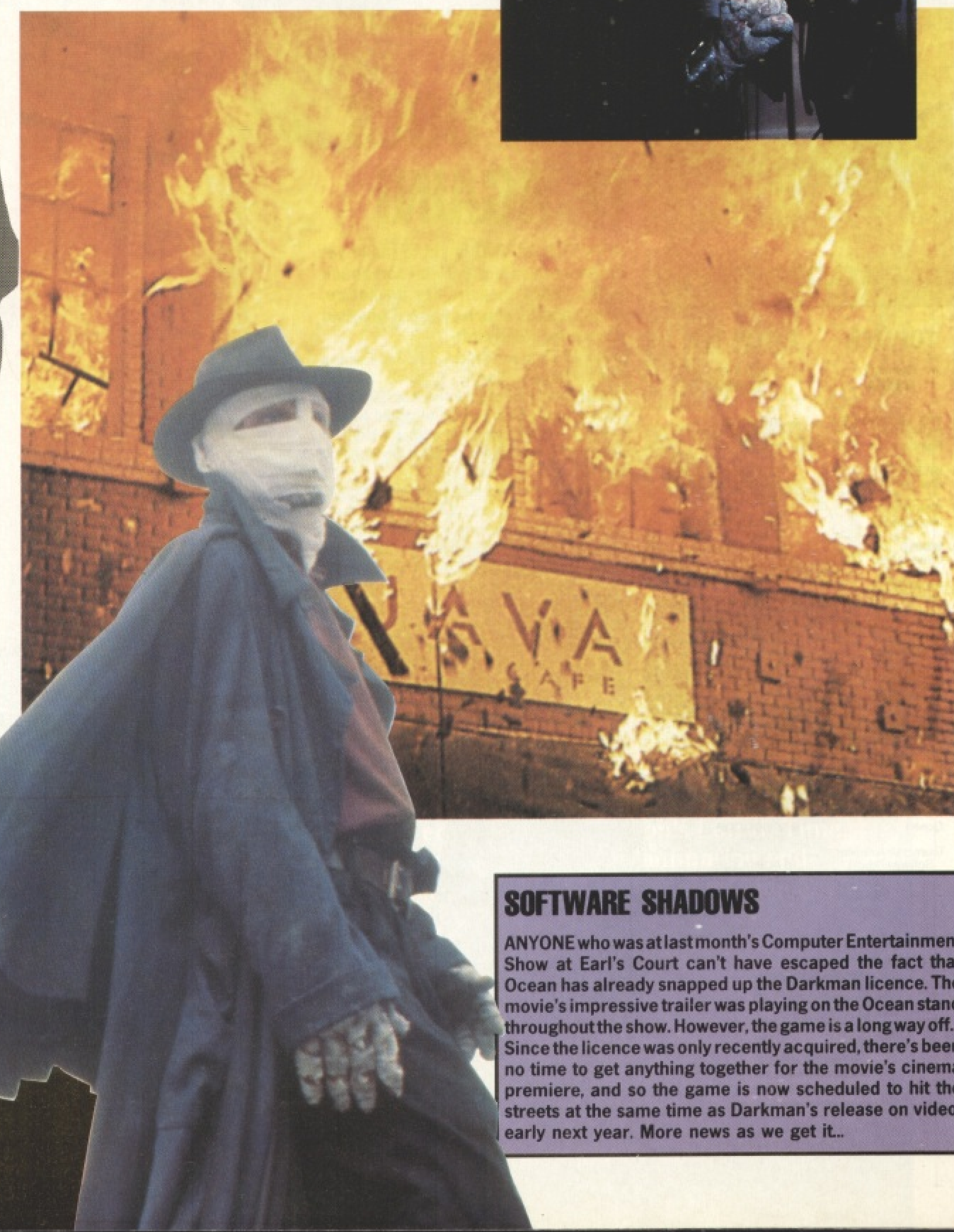
"Darkman has a lot of technical concerns, like how the artificial skin works, and how Darkman recovers from his injuries," Ivan explains. "In writing the script, Sam and I felt it was crucial that the movie, although a fantasy, have its own quirky scientific logic, so to speak, so that no matter how wild things get, the audience will always believe what they are seeing."

With Darkman in the can, and due to open here on November 2nd, Raimi is going back to his roots for his next project – the third installment in the Evil Dead saga, supposedly set in the Dark Ages. The title? **Medieval Dead**...

shines on every human being – light on Sam Raimi's latest flick.

MAN





THE FACE that has criminals everywhere running for cover – Liam Neeson as the sinister Darkman.

SOFTWARE SHADOWS

ANYONE who was at last month's Computer Entertainment Show at Earl's Court can't have escaped the fact that Ocean has already snapped up the Darkman licence. The movie's impressive trailer was playing on the Ocean stand throughout the show. However, the game is a long way off... Since the licence was only recently acquired, there's been no time to get anything together for the movie's cinema premiere, and so the game is now scheduled to hit the streets at the same time as Darkman's release on video, early next year. More news as we get it...

TOP TEN

Month Ending October 1990
AMIGA

1	►	**CORPORATION** Core Design
2	▲	**WINGS** Cinemaware/Mirrorsoft
3	NE	**THE KILLING GAME SHOW** Psygnosis
4	NE	**THE IMMORTAL** Electronic Arts
5	▼	**OPERATION STEALTH** Delphine/US Gold
6	NE	**DEBUT** Pandora
7	NE	**SUBBUTEO** Electronic Zoo
8	▼	**KICK OFF 2** Anco
9	▼	**BATTLEMASTER** PSS/Mirrorsoft
10	NE	**DAYS OF THUNDER** Mindscape

Compiled by Software Circus Ltd, The Plaza, 120 Oxford Street, London W1N 9DP. Tel: (071) 436 2811.

TOP TEN

Germany
AMIGA

1. **THE LEGEND OF FAERGHAIL** Rainbow Arts
2. **INVEST** Starbyte
3. **SIMCITY** Infogrames
4. **WINGS** Cinemaware
5. **KICK OFF 2** Anco
6. **EMLYN HUGHES SOCCER** Audiogenic
7. **SHADOW OF THE BEAST II** Psygnosis
8. **LOST PATROL** Ocean
9. **DAMOCLES** Novagen
10. **MIDNIGHT RESISTANCE** Ocean

Thanks to Aktueller Software Markt

TOP TEN

One Year Ago
AMIGA

1. **XENON II: MEGABLAST** ImageWorks
2. **POPULOUS: THE PROMISED LANDS** Electronic Arts
3. **F-16 COMBAT PILOT** Digital Integration
4. **SHADOW OF THE BEAST** Psygnosis
5. **POWERDROME** Electronic Arts
6. **FALCON: THE MISSION DISKS VOLUME ONE** Spectrum HoloByte/Mirrorsoft
7. **FALCON** Spectrum HoloByte/Mirrorsoft
8. **VIGILANTE** US Gold
9. **ROBOCOP** Ocean
10. **POPULOUS** Electronic Arts





A HOST of new and more deadly enemies await Dirk in Dragon's Lair II – including this rather disgruntled-looking Viking Queen.

DIRK DOES IT AGAIN!

DIRK THE DARING is set to make yet another adventurous 16-bit comeback in his THIRD Dragon's Lair adventure, once again courtesy of Canadian developer Readysoft.

Following on from Dragon's Lair and **Escape From Singe's Castle**, Dragon's Lair II: Timewarp sees the beautiful Princess Daphne in peril yet again. Now she's been spirited away to a wrinkle in time by the evil sorceror Mordroc who plans to marry her with the Death Ring. And only Dirk can save her.

While Dirk and Daphne are on familiar ground, none of the scenes featured in Timewarp have ever been seen before, in the arcades or anywhere else. The coin-op was never released, with only a slight chance that it will be in the future. And there's more action than ever before, with over 50 scenes and 14 ways for Dirk to die, all crammed onto six disks.

Dragon's Lair II: Timewarp, is released at the end of November on Atari ST, Amiga and PC at £44.95 a throw. See the review next issue.



THE FRUIT of the original sin – accompanied by a pair of pesky serpents in Dragon's Lair II.



MORE comic-book capers in Dragon's Lair II.


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TOP TEN

Month Ending October 1990

ATARI ST

1	NE	**SHADOW OF THE BEAST** Psygnosis
2	▼	**OPERATION STEALTH** Delphine/US Gold
3	NE	**CADAVER** ImageWorks
4	▼	**THEIR FINEST HOUR: THE BATTLE OF BRITAIN** Lucasfilm Games/US Gold
5	▲	**ORIENTAL GAMES** MicroProse
6	▼	**BATTLEMASTER** PSS/Mirrorsoft
7	▼	**KICK OFF 2** Anco
8	NE	**TURRICAN** Rainbow Arts
9	RE	**DAMOCLES** Novagen
10	NE	**EDITION ONE** Virgin Games

Compiled by Software Circus Ltd, The Plaza, 120 Oxford Street, London W1N 9DP. Tel: (071) 436 2811.

TOP TEN

France
ATARI ST

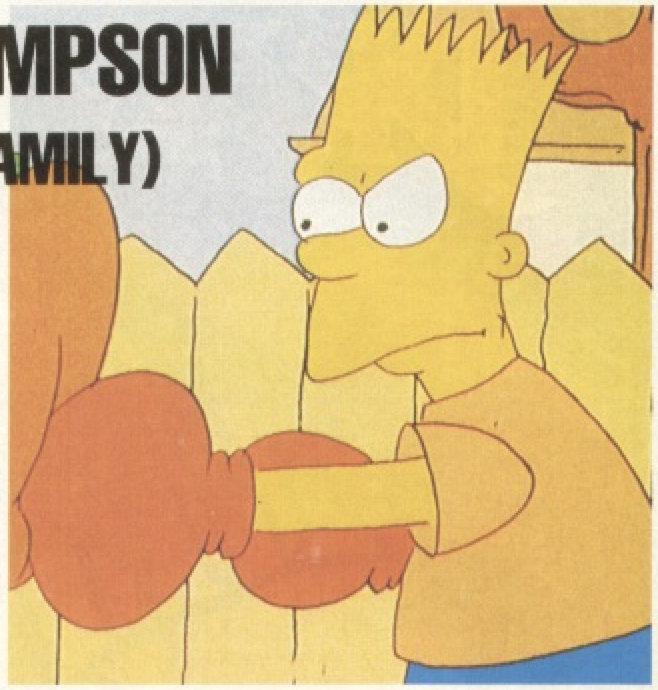
1	**SHADOW WARRIORS** Ocean
2	**THE LEGEND OF FAERGHAIL** Rainbow Arts
3	**SNOWSTRIKE** US Gold
4	**OPERATION STEALTH** Delphine Cinematique
5	**MIDNIGHT RESISTANCE** Ocean
6	**F29 RETALIATOR** Ocean
7	**LES JUSTICIERS No 2** Ocean
8	**TURRICAN** Rainbow Arts
9	**VENUS** Gremlin
10	**LES MONDE DES MERVEILLES** Ocean

TOP TEN

One Year Ago
ATARI ST

1	**XENON II: MEGABLAST** ImageWorks
2	**TV SPORTS FOOTBALL** Cinemaware/Mirrorsoft
3	**POPULOUS: THE PROMISED LANDS** Electronic Arts
4	**BLOODWYCH** ImageWorks
5	**FALCON: THE MISSION DISKS VOLUME ONE** Spectrum HoloByte/Mirrorsoft
6	**BLOOD MONEY** Psygnosis
7	**BATTLETECH** Infocom/Activision
8	**PIRATES** MicroProse
9	**CALIFORNIA GAMES** Epyx/US Gold
10	**NEW ZEALAND STORY** Ocean

OCEAN AND MRS SIMPSON (WITH THE REST OF THE FAMILY)



OCEAN has snapped up the rights to the hottest licence since The Teenage Mutant Ninja Turtles... **America's cult TV family,** The Simpsons.

The cartoon series is a massive hit in the States and has already taken off over here despite being seen only by viewers of Sky satellite TV. The family has also managed to generate a considerable amount of associated merchandising like T-Shirts, mugs, and so on.

Ocean's Development Manager Gary Bracey commented on the acquisition: "We're delighted. We've seen the potential of The Simpsons in the States – they really are huge. The subject lends itself perfectly to a game – the cartoon images from the TV show can be replicated very easily.

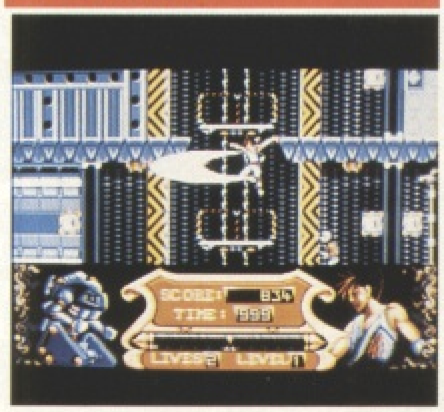
"The main character is Bart, who has a skateboard, watches TV, gets into scrapes and so on. We'll be attacking the program from the humorous angle. We are hoping to have something next summer and will be targetting all the major formats."

A PERKY PAIR



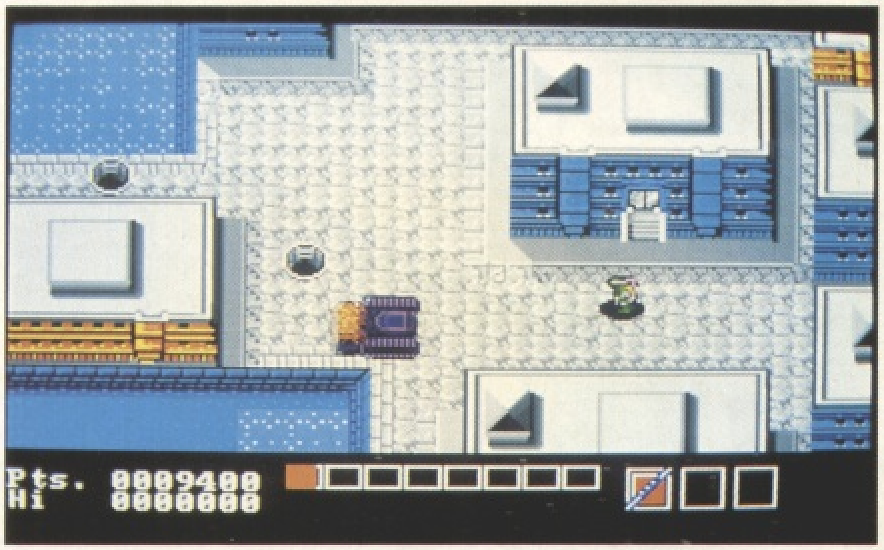
AS MENTIONED in the previous issue, newly-formed software publisher Microtec is making its debut with a dynamic double-pack. Bug Bash **is a horizontally scrolling shoot 'em up with large colourful graphics and is twinned with** Nucleus, **a more traditional shoot 'em up. Both come back to back for £12.99 on the Amiga. Call Microtec Entertainment (071 281 9022) for further details.**

STRIDING ON



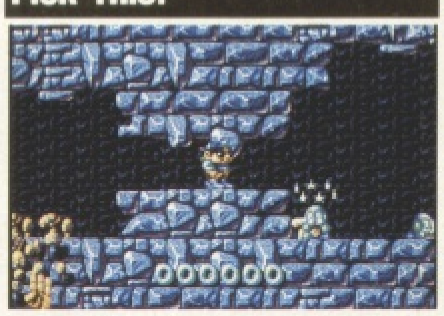
TIERTEX, the tip-top team behind the conversions of CapCom's Strider **(see Review in Issue Twelve) is now hard at work putting the finishing touches to** Strider II **for US Gold. As reported in the previous issue, Strider's capable of a whole lot more in this second incarnation, including the ability to turn into a robot at the end of each level. Strider will be pacing onto the ST for £19.99 and Amiga for £24.99 at the end of November.**

GREEN GROSSER



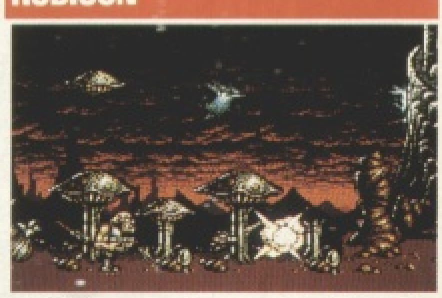
TURTLE FANS are to be put out of their misery soon with the release of ImageWork's Teenage Mutant Hero Turtles **for the Atari ST, Amiga and PC. With the player command each of the four green gastropods in turn the idea's to rescue the adorable April O'Neil who has been abducted by the maniacal Shredder. All three versions are to retail at £24.99 from the third week of November. This shot was taken from the Amiga.**

PICK THIS!



THE SECOND Bitmap Brothers release on the Renegade label will be Magic Pockets. **This multi-directional scrolling venture features the Bitmap Kid, a snotty-nosed little terror with bottomless pockets – and it's these the kid has to explore to retrieve his own toys. Coded by Sean Griffiths with graphics by Mark Coleman, Magic Pockets promises to be a spellbinding affair.**

RUBICON



SET IN the near future on Koala Island, Hewson's Rubicon **has you tackling mutants created by a nuclear disaster at a Soviet powerplant. Programmed by Keith McMurtie with graphics from Mark Jones, Rubicon promises two solid layers of parallax scrolling and eight levels of 16-colour graphics and will be radiating onto the Atari ST and Amiga later this year. This mock-up was taken from the Amiga.**

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FLIMBO'S QUEST	18.90	18.90	–
FLOOD	18.90	18.90	–
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SOFTWARE TITLE	AMIGA	ATARI	IBM/PC
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HOT ROD	17.90	16.90	–
IMMORTAL	18.90	18.90	–
IMPERIUM	18.90	18.90	–
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ITALY 1990 WINNERS EDITION	16.99	16.99	–
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JACK NICKLAUS COURSES	11.90	11.90	11.90
JUDGE DREDD	16.90	16.90	–
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KICK OFF EXTRA TIME	7.90	7.90	–
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KINGS QUEST TRIPLE PACK	26.99	26.99	26.99
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KNIGHTS OF LEGEND	20.90	20.90	21.90
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SOFTWARE TITLE	AMIGA	ATARI	IBMPC
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WONDERLAND	21.90	21.90	24.90
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TOP TEN

Month Ending October 1990
IBM PC AND COMPATIBLES

1	▲	**FUTURE WARS** Delphine/US Gold
2	NE	**SILENT SERVICE II** MicroProse
3	▲	**INDIANAPOLIS 500** Electronic Arts
4	►	**PGA GOLF** Electronic Arts
5	NE	**STORMOVIK** Electronic Arts
6	▼	**LES MANLEY IN SEARCH FOR THE KING** Accolade
7	NE	**CRIMEWAVE** Access
8	▼	**THEIR FINEST HOUR: THE BATTLE OF BRITAIN** Lucasfilm Games/US Gold
9	NE	**STAR CONTROL** Accolade
10	▼	**TRACON II** Wesson International

Compiled by Software Circus Ltd, The Plaza, 120 Oxford Street, London W1N 9DP. Tel: (071) 436 2811.

TOP TEN

USA
IBM PC AND COMPATIBLES

1. **SILENT SERVICE II** MicroProse
2. **LOOM** Lucasfilm Games
3. **FLIGHT OF THE INTRUDER** Spectrum HoloByte
4. **ISHIDO: WAY OF THE STONES** Accolade
5. **ULTIMA IV** Origin
6. **STAR CONTROL** Accolade
7. **RAILROAD TYCOON** MicroProse
8. **RED STORM RISING** MicroProse
9. **GHENGIS KHAN** Koei
10. **KING'S BOUNTY** New World Computing

TOP TEN

One Year Ago
IBM PC AND COMPATIBLES

1. **CHESS MASTER** Mindscape
2. **KING'S QUEST TRIPLE PACK** Sierra/Activision
3. **FLIGHT SIMULATOR II** Microsoft
4. **F-15 STRIKE EAGLE II** MicroProse
5. **SPACE QUEST III** Sierra/Activision
6. **VIRUS** Firebird
7. **LOMBARD RAC RALLY** Mandarin
8. **OUTRUN** Sega/US Gold
9. **THE DUEL: TEST DRIVE II** Accolade
10. **JETFIGHTER** Velocity/Paperlogic

EYE ON THE STORM

THE SALES CURVE recently announced that it's secured a licensing agreement with US publisher Tradewest. This means that the UK firm, previously responsible for conversions of **Silkworm** and **The Ninja Warriors** for Virgin, will be developing and marketing Tradewest's coin-op licences and original games. These are to include **Double Dragon III: The Sacred Stones**, **Solar Jetman: Hunt For The Golden Warship** (from Rare, featuring the famous Jetman character from **Jetpac** and **Lunar Jetman**), **Asylum** (a heavy metal fantasy coin-op from Leland), and **Brute Force** (a horizontally scrolling beat 'em up). More details when we have them...

ANCO PLAYS AWAY

TO CELEBRATE the impending launch of its new **Kick Off** products Anco recently paid a visit to EMAP's local public house to hold a special **Kick Off 2** competition. Journalists and advertising sales teams from The One, C+VG, SU, Mean Machines, ACE, CU Amiga, and PC Leisure competed for two GameBoys. Also present was Steve Screech, the designer and reputedly the best Kick Off player in the world. Certain EMAP journalists it must be said felt confident enough to lay wagers that they could beat young Steve, but our very own Gary Whitta and Gary Penn were destined to go home short of £20 each, while only Julian Rignall, C+VG's erstwhile editor, won his bet as well as walking off with a GameBoy for winning the men's competition. Martha Moloughney, advertising manager for Mean Machines, won the women's contest.

FAIR'S FAIR

THE THIRD 16-bit computer fair is to be held at The Novotel in Hammersmith, West London from the 4th to the 6th of January 1991. Further information can be obtained from Outstanding on (0726) 69442.

THE CHIPS ARE DOWN

IT LOOKS very likely that US Gold has managed to bag the licence to convert Atari's lively Lynx cartridge **Chip's Challenge** to the home computers. Atari's addictive little number involves guiding Chip through some tricky problems in an attempt to collect computer chips that allow him to exit to the next level. Moving walkways, keys, locked doors and an assortment of aliens are just a few of the problems he has to contend with. More news as soon as it's available...

SEGA GOLD

US GOLD is set to release two sizzling Sega conversions in the new year. **Shadow Dancer** is being developed by Images (who did **Back To The Future Part II** for ImageWorks), while veteran Probe is hard at work on the racer **Super Monaco Grand Prix**.

SHELF TALKERS

ESSENTIAL software of the past past three months, compiled courtesy of The One team...

BATTLE COMMAND
Ocean

CADAVER
Image Works

CORPORATION
Core Design

IVAN 'IRONMAN' STEWART'S SUPER OFF-ROAD RACER
Virgin Games

KICK OFF 2
Anco

PANG
Ocean

PLOTTING
Ocean

TURRICAN
Rainbow Arts

VAXINE
US Gold

WINGS
Cinemaware

WHAT'S TICKLING THE ONE TEAM

APART from the that perennial favourite **Kick Off 2**...

KATI HAMZA
Night Shift

GORDON HOUGHTON
The Secret Of Monkey Island

GARY LIDDON
Dragon Breed
Plotting
Spindizzy Worlds

GARY PENN
The Immortal
Pang
Plotting

LAURENCE SCOTFORD
James Pond: Underwater Agent
Light Corridor

GARY WHITTA
Powermonger
Rick Dangerous II
Speedball II

PHOTOCOPIED HERO

COMING very soon from French software publisher UbiSoft is a game based around **RanXerox**, the hero of the infamous adult comic books. With stories by Stefano Tanburini and artwork by Gaetano Liberatore, the books depict extreme violence, sex with minors, and drug abuse, so UbiSoft's software incarnation will be interesting to say the least! The idea behind the game is to get the muscle-bound robot Ranx to fight his way to new York to deliver an essential vaccine and then return to Rome to find his 14 year old lover, Lubna. Sounds interesting? Look out for our feature in the next issue...



WIZZIERBALLS

FOLLOWING speculation in the previous issue we can now confirm that Sensible Software is indeed producing a sequel to its classic Wizball **for Ocean.**

Provisionally entitled **Wizkid**, this one's expected to be every bit as original in its concept as Wizball. Details are vague at present, but the scenario goes something like this...

The Wizball Wiz got it together with his missus and had a kid. They called him Wizkid. Unfortunately, Wizkid caught a bad dose of Orphan's Disease... both of his parents mysteriously disappeared, along with Nifta, his pet cat. And to make matters worse, aspects of Wizworld have also mysteriously vanished. What Wizkid has to do is use every ounce of his skill and judgement to bring it all back.

Featuring graphics from Jon Hare, Wizkid is being programmed by Chris Yates and represents his first real delve into the realms of 16-bit. Further details will be revealed in a future issue.

BOMBWARE!

POLICE are investigating software that shows computer users how to make Napalm and how to shoplift without being caught.

This alarming claim recently appeared in a national newspaper. Apparently, the deadly data is being transmitted via telephone lines and costs the end user just £1.50 to download onto his own system.

The program for the Amiga, which originated in Sweden, contains details and diagrams showing how to boil petrol and correctly handle highly corrosive acids, both used in the construction of lethal bombs.

Needless to say, apart from being illegal, the construction and use of such weapons is extremely dangerous and should not be attempted by anyone receiving the program.

FARMYARD FAVOURITES

FIVE titles to keep all young farmers occupied during the long Winter months...

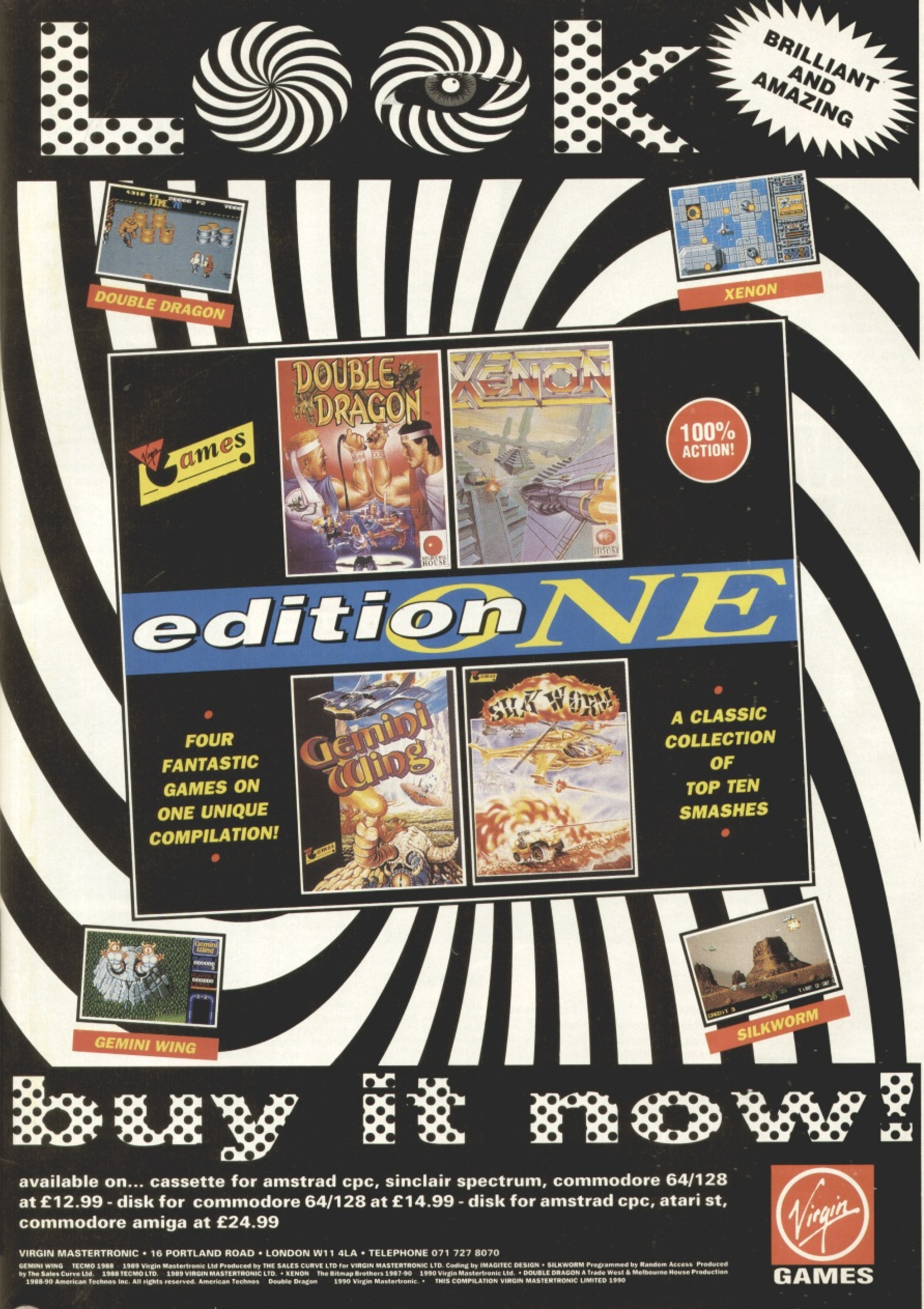
BARNBARIAN
Palace Software

CATTLE COMMAND
Ocean

HAYRICK DANGEROUS
Firebird

OOH-AARKANOID
Imagine

PLOUGHERMONGER
Electronic Arts


Look
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GEMINI WING TECMO 1988 1989 Virgin Mastertronic Ltd Produced by THE SALES CURVE LTD for VIRGIN MASTERTRONIC LTD. Coding by IMAGITEC DESIGN • SILKWORM Programmed by Random Access Produced by The Sales Curve Ltd. 1988 TECMO LTD. 1989 VIRGIN MASTERTRONIC LTD. • XENON The Bitmap Brothers 1987-90 1990 Virgin Mastertronic Ltd. • DOUBLE DRAGON A Trade West & Melbourne House Production 1988-90 American Technos Inc. All rights reserved. American Technos Double Dragon 1990 Virgin Mastertronic. • THIS COMPILATION VIRGIN MASTERTRONIC LIMITED 1990
Virgin GAMES

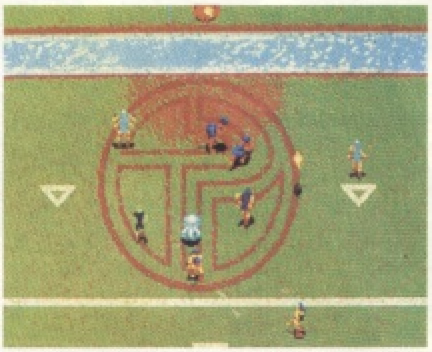
NOTHING QUITE LIKE IT

RAINBOW ARTS' latest promises to be one of the dirtiest sports yet seen.

MUDS isn't a mud-wrestling simulation, but yet another future sport from the man who brought you **Grand Monster Slam** (see Review in Issue Eight). Once again the idea is to put the boot in to some poor unsuspecting creatures, in this case Flonks.

The idea here is to score by landing Flonks in the Pott at your opponent's end of the field. Understandably the Flonk is not so keen on being booted from one end of a pitch to another and takes every opportunity to get off, making life quite difficult for the players.

Unlike Grand Monster Slam, MUDS (which, incidentally, stands for Mean Ugly Dirty Sports) also includes a strategy-cum-training side in which you can buy, sell, and bribe team members. MUDS is out on the PC on 25th October for £24.99. Atari ST and Amiga versions will be playing in the new year for the same price.



MEAN, ugly, dirty sports action with a difference... MUDS from Rainbow Arts.

ST TURRICAN AT LAST

THE WAIT is now over for Atari ST owners – Turrican **has arrived. This huge five-world platform-based shoot 'em up gained an impressive 90 per cent when reviewed in Issue 23. And the good news is that this incarnation looks and plays just as well as the Amiga version. ST Turrican's available now for a mere £19.99. Don't miss it.**

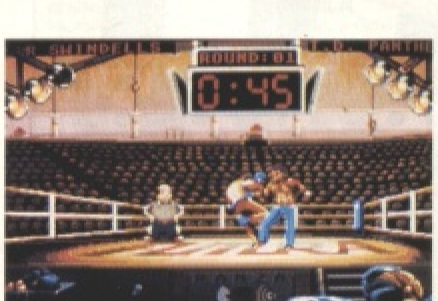
FROM X TO Z...

FOLLOWING its hit shoot 'em up X-Out **(see Review in Issue 16) Rainbow Arts has developed a worthy successor, provisionally titled** Z-Out **(whatever happened to** Y-Out**?). Amiga owners who enjoyed the first burst of action are in for a treat here. There's more of the same on offer, without the croaky shop keeper but with plenty of extra-special graphics, including those based on Geiger's** Alien **designs shown here. Z-Out should be shooting onto your STs and Amigas at the end of November for £19.99.**



LOOK TO THE FUTURA

FRENCH Software Publisher Loriciels' new label Futura is about to hit the streets with the first two releases imminent through US Gold.



PANZA Kick Boxing.

Panza Kick Boxing is possibly the first simulation of its type to feature movements digitised from studio filming of real kick boxer Andre Panza. Fights can be recorded to allow you to analyse your own performance and that of your opponent.

Combat of a different kind is offered in **Advanced Destroyer System**, a World War II naval simulator. You play the commander of a destroyer bristling with guns and torpedoes. There are 15 missions to complete, all involving naval and air forces.

Futura's debuts will be available in the new year for £19.99 on the ST and £24.99 on the PC and Amiga.

OPRAH'S GAME

AMERICAN console manufacturer Nintendo comes under the spotlight on Channel 4 on Thursday November 1st in The Oprah Winfrey Show. America's favourite chat show host will be discussing 'The Nintendo Phenomenon'. In case you aren't a Nintendo fan you might be interested to know that its machines are becoming as common in American homes as Video Recorders! Tune in to Oprah at 5pm to find out why...

THE GOAL-DEN SHOT!

THE KICK OFF 2 GOLDEN GOAL OF THE MONTH

November

YOU LUCKY PEOPLE! Now that The One's Goal-den Goal competition is officially sponsored by Anco, we have bumped up the monthly prize yet again! No longer will our prizewinners be fobbed off with £100 worth of software. Now the bestest, most blistering goal of each of the next five months earns its sender a whopping TWO HUNDRED QUID IN CASH!

Yes, we are not joking – two tons of money! Just imagine what you could do with a fat wad of crisp notes in your pocket. Why, the possibilities are endless. You can tell Mr Sharma the newsagent to stuff his paper-round – no more getting up at five in the morning for you! Your social life will know no bounds as the girls swoon as the size of your wallet, and the school bullies flee in fear as your army of heavily-paid minders follow you around the playground. If you are a little older, why not splash out down the local and buy everyone a drink or nine, followed by a slap-up curry and a bit of bash at some posh nightclub? The even older winners could put another bar on the electric fire, watch an extra hour of telly a day, and put the rest in their National Savings account to accumulate 11.6 per cent interest.

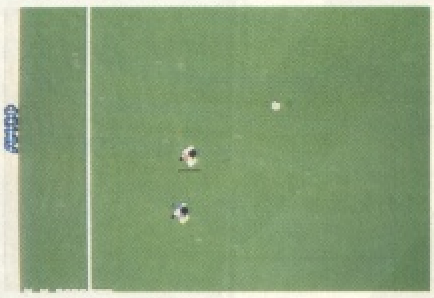
We can see you are tempted. Money has a way of doing that to people. So if you think you have the right stuff and wouldn't mind a weekend pass to Millionaire's Playground, all you have to do is prove your worth to us in the form of some impressive Golden Shots – the rules are below.

As for this month's offerings, winner of the first coveted £200 in CASH is Mark Hakpin of Lynemouth in Morpeth. His superb Zig-Zag run is one of the most impressive attacks we have yet seen, and his cocky finishing clinches it.

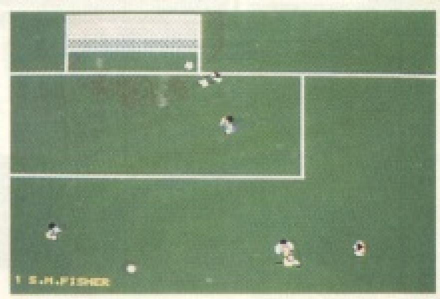
AFTER cheekily snatching the ball from a would-be attacker in his own half, Mark lobs it over to the far left, where a perfectly-placed midfielder picks it up on the halfway line before commencing his own run.



HALFWAY into enemy territory, Mark stops and executes another high diagonal lob, this time towards the goal area. Is there anyone there to pick it up?



AND THEN SOME! In true David Platt style, Mark sees the incoming lob, turns on a sixpence and fires a thunderous volley into the near corner of the net, beating the keeper by millimetres. The stuff that dreams are made of!



IF YOU THINK you can do better, send us your efforts to GOLDEN GOALS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

THE IMPORTANT RULES

1) No more than THREE goals per entry. Any more warrants disqualification.
2) All goals must be scored by a human, NOT the computer player. No cheating!
3) The disk label MUST have the following information – format (ST or Amiga), and the sender's name and address.


OMNICRON™
CONSPIRACY
SMOKE OUT SPACE SLEAZE
So here I am, riding herd on six planets, checking out the cultists, keeping an eye on the droid assassins . . . same old stuff. Then, the idiots downtown decide they want me to bust up an "intergalactic drug ring".
But, it's not all bad, I do get to see Betty the Body at the Mind Zi tavern. And I get a little high just walking in the front door of the Mentant Temple. Some things never change, though – the scariest dudes I talk to are still real estate brokers.
Like they say at the academy, you gotta look before you transport. One wrong move and a guy could end up an artichoke.
Ace
Ace Powers
Star Police
THUG
Either way, you lose.
press ENTER key to continue
GUARD
STREET
ZON
What's a matter? You wanna be a doormat? Outta my way!
press ENTER key to continue
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Screenshots from PC EGA version
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ON THE ROCKS

STALLONE IS BACK TOO... Only in a more familiar guise. Yes, the tough boxer returns 14 years after his first appearance. In **Rocky V** Sly goes back to Philadelphia to train a young fighter but ends up involved in a bust up with his son. But will he actually kick the bucket this time around? Who knows? Who cares?...



CORPORATION CRAZY

YOU MAY have heard of people turning their bedrooms into shrines for Elvis Presley, God — even Turtles. But Jamil Ahmed of Catford, London has devoted his to... Corporation.

Jamil, the Corporation Kid, is fanatical about Core Design's debut adventure, which was reviewed back in Issue 23 of The One where it gained an impressive 90 per cent. When Jamil saw Corporation at the Computer Entertainment Show in September he spent five hours playing it before reluctantly going home!

Jamil was also the first person to be registered as completing Corporation. He viewed the congratulatory screen on the 19th September after a week of hard playing. Well done, son.

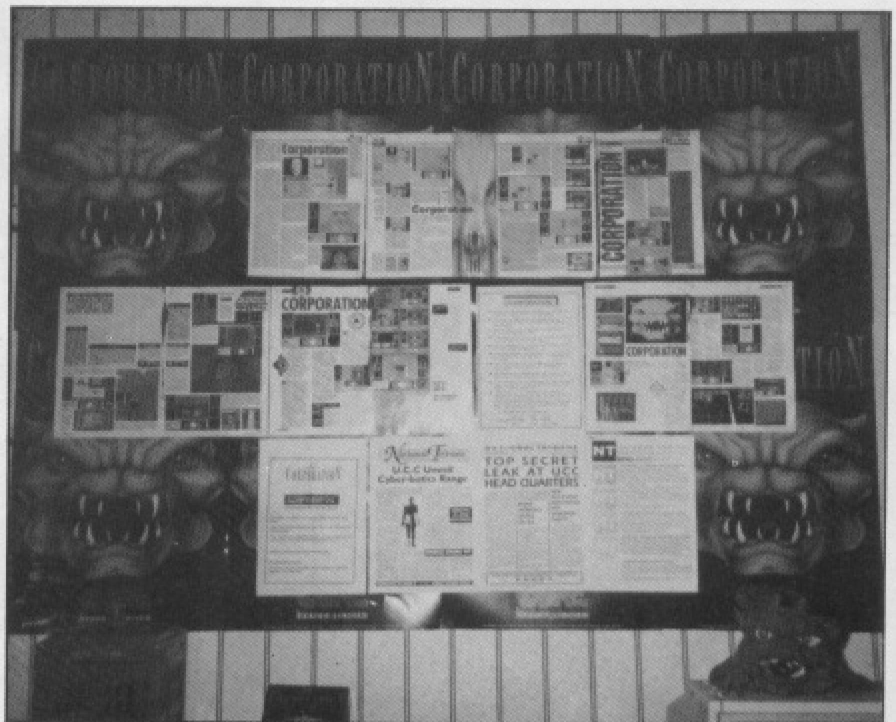
Does anyone else have an equally unusual computer-related fetish? You do! Then drop us a line to the address in the front of the magazine.

Good news for Jamil and all other Corporation fans is the imminent **Corporation Mission Disk**. This contains an additional 16 levels to be used in conjunction with the original disks. The new levels have completely different maps and some new aliens. The Corporation Mission Disk should be available in December for £14.99 on the Amiga. Once the Atari ST version of the original Corporation is released in November, a Mission Disk will follow in due course.

And the Corporation tale doesn't end there. Core is currently working on **Corporation II**, based on the same system as used in the first game, but featuring a new scenario and containing a host of additional features. You can investigate some time in August or September of 1991.



JAMIL AHMED: the Corporation Kid.



PART OF Jamil's 'shrine' to Core Design's Corporation.

PLAY A CHESS GRANDMASTER!

BBC TWO is giving viewers the opportunity to play a Chess Grandmaster in an interactive television program. Your Move, **to be broadcast on Friday 7th December will feature UK Grandmaster Jon Speelman. He will play chess against viewers who phone in with their moves. Using the latest telephone technology computers can analyse the thousands of calls instantly and then play the most popular move.**

POWERFUL SPORTS FINALE

COMPILATION lovers are in for a treat this month, with news of the release of three impressive new packs.

The Power Pack from Beau Jolly boasts three top titles from Mirrorsoft, namely **Xenon II**, **TV Sports: Football**, and **Bloodwych**, and **Lombard/RAC Rally** from Mandarin. Amiga and ST versions are both available for £24.99.

US Gold has re-released three of Epyx's sports simulations as **Sporting Gold**. The titles are **California Games**, **The Games Summer Edition** and **The Games Winter Edition**, all for £29.99 on ST, Amiga, and PC.

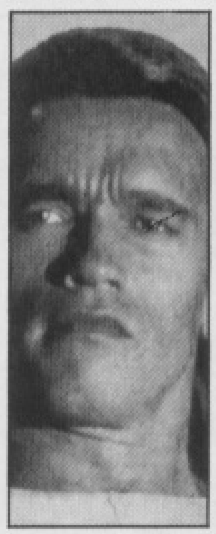
Also imminent from USG are the **Lucasfilm Special Pack** and the **Sega Master Mix**. The Lucasfilm collection contains **Zak McKracken And The Alien Mindbenders** and **Indiana Jones And The Last Crusade: The Graphic Adventure**. A snip for PC, ST, and Amiga owners at £29.99.

The Sega compilation features the arcade classics **Turbo OutRun**, **Crack Down**, **Super Wonderboy**, and **Dynamite Dux**. It's available on the ST and Amiga for £24.99 with **Thunderblade** thrown in for good measure.

Finally, Elite has decided to put a stop to its seemingly never-ending release of compilations, and is celebrating this event with... another compilation. Appropriately entitled **Finale**, the collection contains **Overlander**, **Ghosts 'n' Goblins**, **Paperboy**, and all 20 levels of **Space Harrier**. Finale is available for the ST and Amiga at a price of £24.99, and on the PC at £29.99 with **Frank Bruno's Boxing** replacing Overlander.

KID'S STUFF

SCHWARZENEGGER IS BACK ... as a kindergarten teacher! But don't panic. He's actually a cop who's gone undercover as a child minder. Directed by Ivan Reitman (who also directed Arnie in Twins), Kindergarten Cop **promises not only action sequences but plenty of tender lovey-dovey stuff too. Arnie, in his own inimitable fashion, also introduces some** Commando-**style discipline to the toddlers. Sounds interesting at least...**



GUNSHIP II

SIMULATION specialist MicroProse has confirmed the existence of a sequel to the best-selling helicopter simulation Gunship. **With the provisional title of** Gunship 2000, **this long-awaited release has been in the works for around 18 months. Taking control of an enhanced version of the original chopper, Gunship 2000 sees the player doing battle in a more urban environment of drug barons and the like. A firm street date for Gunship 2000 has yet to be set, but you can expect to see something on the PC towards the middle of 1991.**

ANCO GETS EVEN MORE KICKS OUT OF KICK OFF

ANCO is set to release a whole range of Kick Off-**related products over the coming months, including two new versions of** Kick Off 2!

Now that the World Cup is well and truly out of the way, Kick Off 2 is available without the relevant Cup data for the new price of £19.99. Owners of expanded Amigas can also obtain a special version for £24.99 with linesmen, referees, overhead kicks, and additional sound effects all loaded in one go.

Anco is also releasing five Kick Off 2 data disks between now and the new year. **The Final Whistle** contains a number of enhancements for the original, including four new pitch types, a 'flair' attribute for players, linesmen, referees, a physio, new corner kicks, penalties and throw-ins, and a 'flick ball' option. All this for a mere £12.99 on the ST and Amiga.

Winning Tactics is a set of 10 tactics that can be loaded to enhance your play for £9.99. **Return to Europe** contains data for all three European Cup Competitions: the UEFA Cup, European Cup, and Cup Winners Cup. A full four-division league is featured in **English League**, also for £9.99. And last, but by no means least, **Giants Of Europe** has the data for up to 30 major clubs and their squads for £14.99.

GOD WANTED: APPLY WITHIN

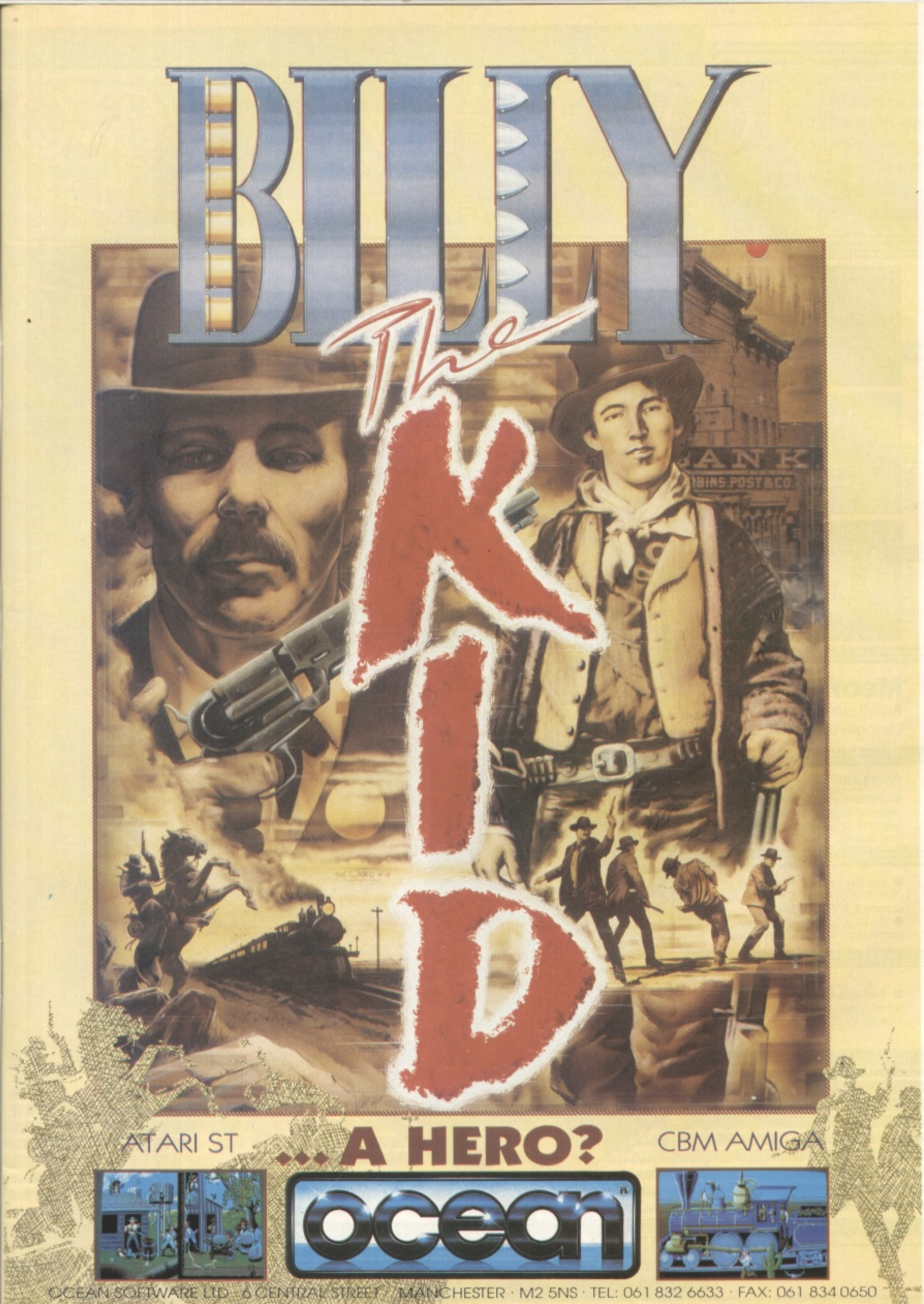
OCEAN has officially announced that it's to distribute the sequel to SimCity, **one of the most original games to emerge last year.**

In **SimEarth** you play God with the planet Earth by controlling ecological, geological, and meteorological factors to influence the development of the landscape and the lifeforms upon it.

SimEarth has been developed by Maxis, the US team that was also responsible for SimCity. Commenting on the deal, Ocean's Development Manager Gary Bracey said: "We are incredibly excited to be working with Maxis. We really feel that SimEarth is one of the most innovative and awesome pieces of software yet seen in the entertainment software industry."

SimEarth is part of a three product agreement with Maxis. The next one due is **Robosport**, which also promises to be "very different".

More imminently though, the PC version of SimEarth will be out before Christmas at around the £40.00 mark. The ST and Amiga versions should appear late in the first quarter of next year at a lower price yet to be decided. All three versions will come complete with an informative 200 page manual.


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Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computer's specifications.
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"There are substantial differences between development teams. We believe in marketing teams, not our corporate body. This way consumers will have a better idea of what they are buying and the developers themselves will have more substantial careers."

REBELS WITH A CAUSE

There's a possible revolution in the air as yet another development team turns tail and set up on its own. Laurence Scotford pays a visit to new kid on the block, Renegade, to see what all the fuss is about.

AS REPORTED in the previous issue, The Bitmap Brothers have abandoned their connection with Mirrorsoft's ImageWorks label to set up Renegade, a new software publishing arm aiming to offer developers a 50/50 Deal. The company was established by Mike Montgomery, Steve Kelly, and Eric Matthews (The Bitmap Brothers), Martin Heath and Adele Nozedar of Rhythm King Records, and former Telecomsoft and Mirrorsoft employee Tom Watson.

The connection with Rhythm King records is important in that the company is known within the recording industry for offering a similar deal to its own artists. We asked three of the new company's directors to talk us through the philosophy behind the firm, and take a look at its first release, **Gods**.

TOM WATSON

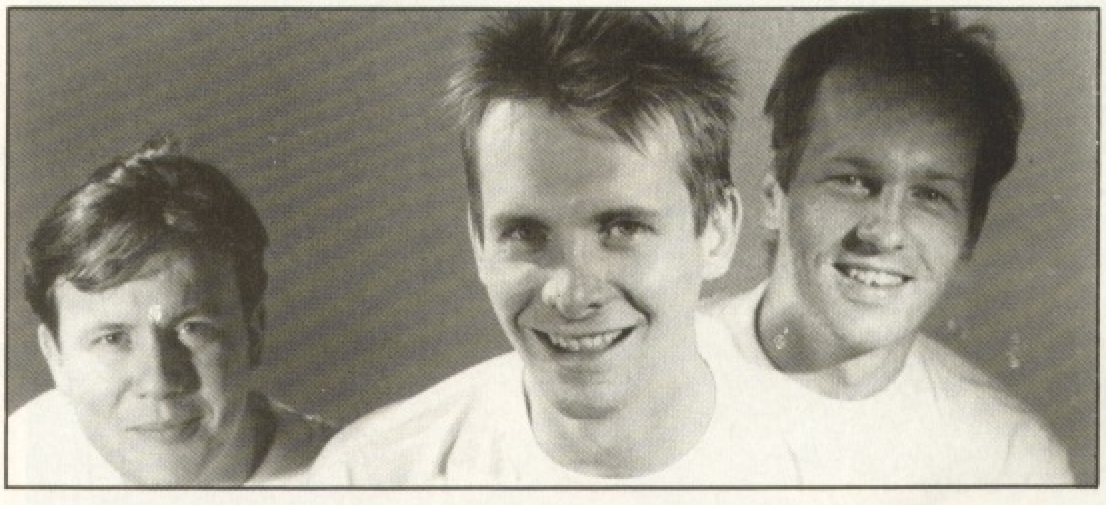
"I CHUCKLED enormously when I read the comment of an anonymous publisher in the last issue of The One: 'This isn't the record business, and these people are very naive to think they can just come in and change things around just like that... there are numerous hidden costs incurred by the publisher... any given program is the product of far more people than just the programmer – so why should he get all the credit?' It just reinforces what we are doing.

"The software industry thinks only it knows how to handle its product, but it is really a small and simple industry. Are these 'Hidden Costs' the company Mercedes and BMWs? The software industry is not unique. Management and marketing skills are transferable, so this parochial attitude is funny.

"The two key things that matter to us are the way we publish and promote software. To take the film industry as an example, 99 times out of 100 you are not swayed in the film you see by the name of the company that releases it, but by what you know of the people who have created the product. These people are more than capable of determining the right direction for their own careers.

"There are substantial differences between development teams. We believe in marketing teams, not our corporate body. This way consumers will have a better idea of what they are buying and the developers themselves will have more substantial careers.

"Developers are going to have to get a better deal from publishers if those publishers want to survive. This is not a cottage industry any more."
Mike Montgomery, Bitmap Brother



THREE of the directors of the controversial new entertainment software publisher Renegade. From left to right: Eric Matthews (Bitmap Brother), Martin Heath (Rhythm King), and Tom Watson.

"The comment I mentioned earlier was ignorant. Look at the credits on a record sleeve and you will see that there are far more people involved in the production of a record than a piece of software. The amount of work in producing a record compared to a software product increases by a factor of at least 10.

"Consumer recognition of development teams won't be as tightly defined as consumer recognition of record artists to the extent that people will consistently buy products from their favourite development teams, but the broad principles will still apply.

"Currently, developers negotiate a royalty rate and then an advance on that, and are then sent away to produce the game. We analyse the cost of producing the product, and take into account the possible overheads before the work starts. The direct costs are then deducted from the income from the product, and the profit shared. This gives the developer incentive to get their costs in order.

"We also take into account the amount of technical assistance that will be required from us. The one man developer is less and less of a reality in 16-bit software, so we want to put together a creative pool in which developers can flourish.

"As far as the piracy and pricing problem is concerned I don't know if there is a solution. Of course piracy does force prices up, but then you have to ask, 'If publishers did start selling more units, would they make their products cheaper?'

"People don't often consider the amount of work that is involved in producing 16-bit games. There is a great difference between developing 8-bit games and developing 16-bit games. More and more people are required now to produce a really good 16-bit game. Then customers want nice packaging and manuals, and of course a lot of profit disappears at the distributor-retailer end.

"We would like publishers to change the way they operate, to have a look at the way they spend money. They should spend more on promoting their products and less on promoting themselves. We are already doing this, and we have a fair mix of skills at our disposal, so I wouldn't be too quick to write our obituary.

"As far as console development is concerned it is easy for everyone to say they are seeking out console business. I think European developers are perfectly placed to harness their existing skills in developing for 16-bit consoles. American developers have a lot of expertise in producing DOS-based material but European developers have gained a lot of experience in the transition from 8-bit to 16-bit machines. But yes, we'd all like to be involved in consoles.

"CD-ROM is great, but I don't think a lot of people will be buying CD machines for the home. The more interesting area is the Sony/Matsushita work on CD-I, but at present it is impossible to say what will come out of that. There are still problems to be overcome.

"If CDTV can work, great. It will make people aware of what the future can bring. One way or another CD is going to happen. Geoff Heath, director of Mindscape, made a very important comment in Issue 24 of The One that CD involves spending mini

"We have a fair mix of skills at our disposal so I wouldn't be too quick to write our obituary."
Tom Watson, Renegade

film budgets and is only feasible in conjunction with record and film companies. Hopefully we are already more in tune with the methods required — software, sound, and video professionals will be needed and we have access to all three.

"We have the music expertise in Rhythm King who also have links with TV and Video production companies. That is a key factor in where we are coming from and where we are going to."

MIKE MONTGOMERY

"THERE are already some publishers run by developers, but we are trying to do for the software industry what Rhythm King achieved for the record industry. At the moment we get the situation where big publishers collect awards for their products, but surely the award belongs to the developers — after all they put all the work in. We are out to promote the developer, not the publisher. People will be buying a Bitmap Brothers game which happens to be published by Renegade, rather than a Renegade game which happens to be developed by The Bitmap Brothers.

"Developers are going to have to get a better deal from publishers if those publishers want to survive. This is not a cottage industry any more. It's team efforts that result in good product, and with the advent of CD technology software development is going to become even more like film production with much bigger work forces.

"We will definitely see more originality in the future although products do have to be commercially viable. At the moment we almost have two markets: licensed products and original games. Neither of these markets is going to disappear, but hopefully the quality of licensed games will improve."

ADELE NOZEDAR

"PUBLISHERS who have criticised what we are doing are incredibly misinformed. It is not a good idea to compare computer games publishers and record publishers. A record can take up to two years to produce with many people involved. Even so it is the artist that gets the credit.

"Rhythm King started because we wanted to release records in our own way. There is no other record company that offers a 50/50 deal to recording artists. If the software industry was ideal then developers like The Bitmap Brothers wouldn't be forced into setting up on their own."

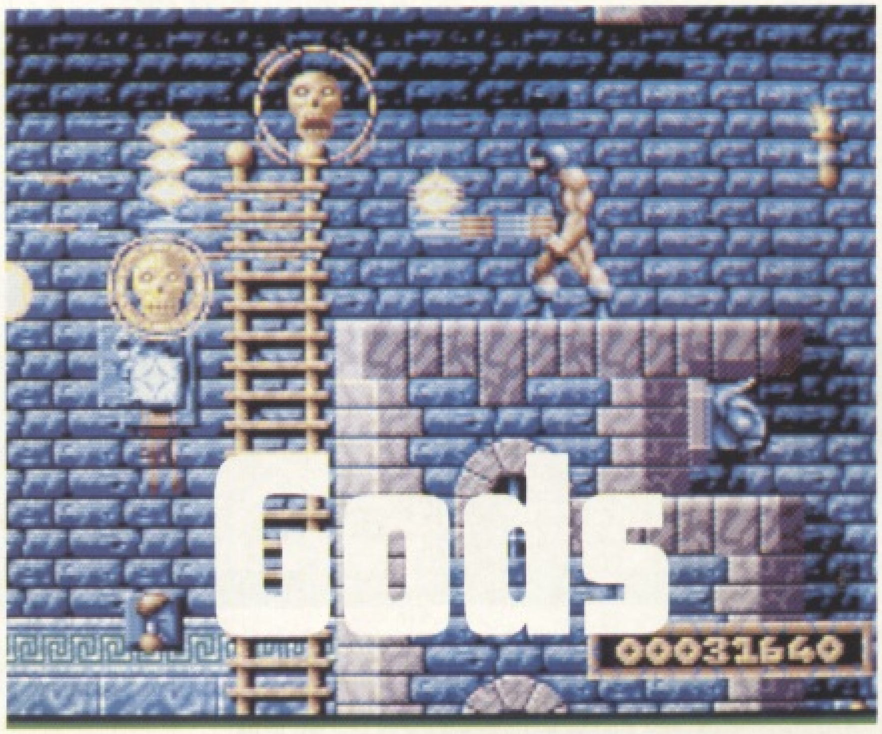
RIGHTEOUS REBELLION OR CALAMITOUS COUP?

THE EXISTENCE of Renegade has already given rise to plenty of very strong feeling within the entertainment software industry. While the principle of a 50/50 developer-publisher deal is anathema to most established companies, there are undoubtedly many in their employ who feel that the time is ripe for change and that it might as well come about through Renegade as anywhere else. But do developers really understand the business of publishing? And, conversely, do publishers really have any idea of the difficulties and requirements of developers?

If not, then Renegade could well be the best thing to happen to the industry since the firm establishment of the 16-bit market. Success for Renegade could have many key industry figures visibly quaking, while signalling for development teams the sort of prosperity they have not enjoyed since the mid-80s.

But what if The Bitmap Brothers and like-minded developers are trying to have their cake and eat it? The collapse of this new company, as well as evoking a chorus of 'I told you so' from the rest of the industry may also succeed in undermining the confidence of the 'underpaid, undervalued, and overworked' creative minds for whom Renegade has set itself up as a saviour.

Whatever the future for the company, the most important aspect is how it will affect the deal that consumers get in return for their patronage. Indications are that, apart from the possibility of recognising a few more of the names responsible for the games you play, you won't be seeing much of a change in the way the software industry views you, the way it takes your money, or, indeed, the product that it gives you in return.



Gods

PROJECT
Gods

PUBLISHER
Renegade

AUTHOR
The Bitmap Brothers
Steve Tall (Programming)
Mark Coleman (Graphics)

INITIATED
December 1989

RELEASE
AMIGA
Early 1991

ATARI ST
Early 1991

IBM PC AND COMPATIBLES
Mid 1991

Will Renegade be immortalised with its first release? Laurence Scotford finds out.

GODS draws inspiration from the legend of Hercules, a gentleman prominent in both Greek and Roman myth. In case you weren't paying attention in your History lessons, Hercules (or Heracles as the Greeks know him) was supposedly set 12 near-impossible labours by Eurystheus, King of Argos. And it is these on which Gods is based.

The finished product is going to be divided into four or five worlds, each with four or five levels. Although these levels must be played sequentially there is more than one way to complete a world, and you can be sure that no two games you play will ever be the same.

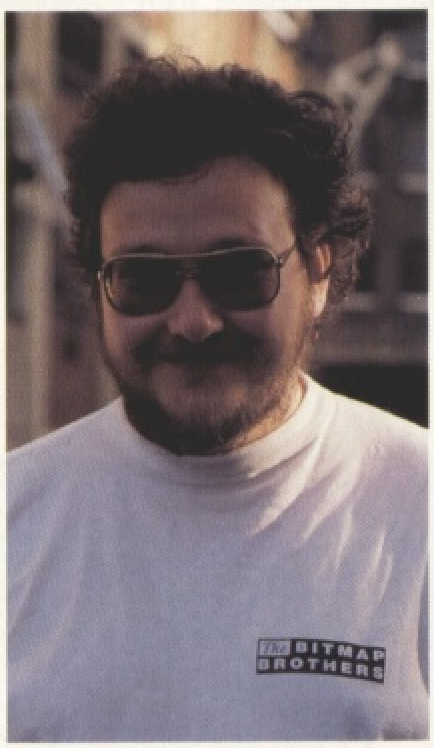
At the heart of the program are four specialised pieces of logic that control the use of objects, normal adversaries, intelligent adversaries, and problems. Together these modules allow an infinite combination of interlinked events. Rather than just creating a fixed environment which is the same each time you play, the systems used in Gods modify the game's performance depending on what the player does, or even how well he does.

Playing Gods is very much a journey of discovery. You have to experiment with actions to discover exactly the best way through each world. Even if you do manage to play right through you won't be left with a white elephant — play it again and the chances are you will discover more aspects to Gods then you encountered in your first run through it.

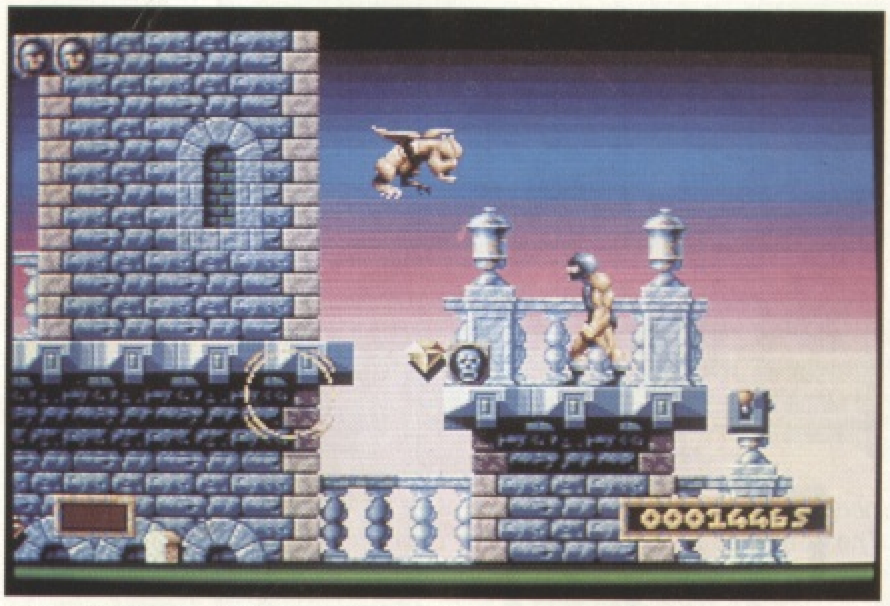
In fact, the beauty of Gods is that you can never really be sure that you have done everything that there is to do. Attempt to play it with a completely different strategy and who knows what might happen?



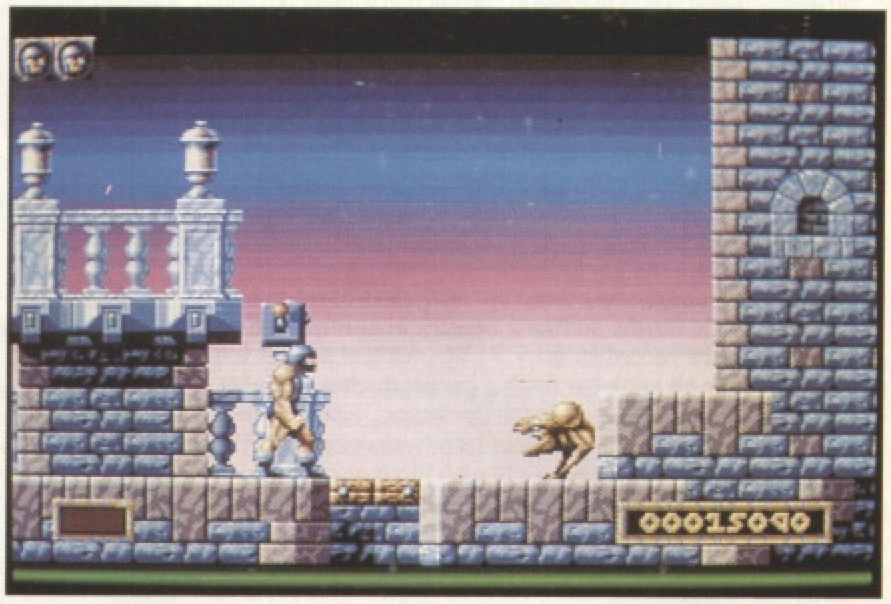
OUR HERO is a versatile chap. He can handle a wide selection of deadly weaponry, from time bombs to fireballs. At a pinch he can even fire while clinging onto a ladder. If there are no ladders available, no problem – he can drop short distances, moving through the air as he does so.



STEVE Tall, Bitmap Brother and programmer of Gods.



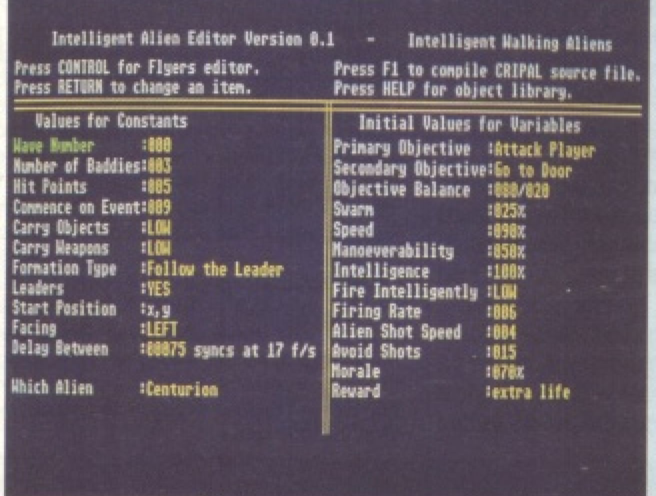
EVERY dead opponent has the potential to leave behind a bonus object, such as diamonds or money bags (used to buy useful extras in the still-to-be-implemented shops), or additional weapons and other equipment. A neat touch is the ability to intensify equipment by collecting more than one of each type. One of the more useful 'items' is the Familiar, a flying creature who attacks all other creatures that get in its way until its hit points expire.



GODS' WORLDS are riddled with switches and one or two mysterious objects. Discovering just what each switch or object does is part of the fun. Just to complicate matters, in many cases traps, bonuses, and extra sections are not simply activated by a single object or lever, but by a combination of two or more of them.

THE MEN WHO SHAPED GODS

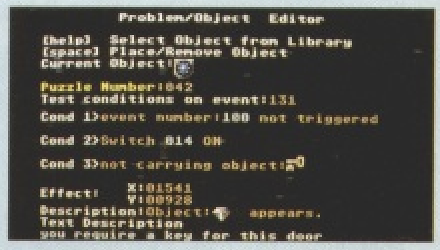
THE TWO men responsible for Renegade's first release are programmer Steve Tall and graphic artist Mark Coleman. They began work on Gods last December and expect to have it finished early next year. Steve is a new face among The Bitmap Brothers. He had previously worked for Tynesoft as part of the team responsible for **Circus Games, Rodeo Games,** and **Beverley Hills Cop**. Steve's programming career began on the Dragon. "It's a much maligned machine," says Steve sounding generally sorry for that. When the leap between the Dragon and the likes of the Atari ST is mentioned, he retorts that "there are many similarities between the 6809 and the 68000. Switching from one to the other wasn't too difficult." It may well be that The Bitmap Brothers will go on to create other games using the Gods system. Its versatility and power make that a very feasible and very exciting option.



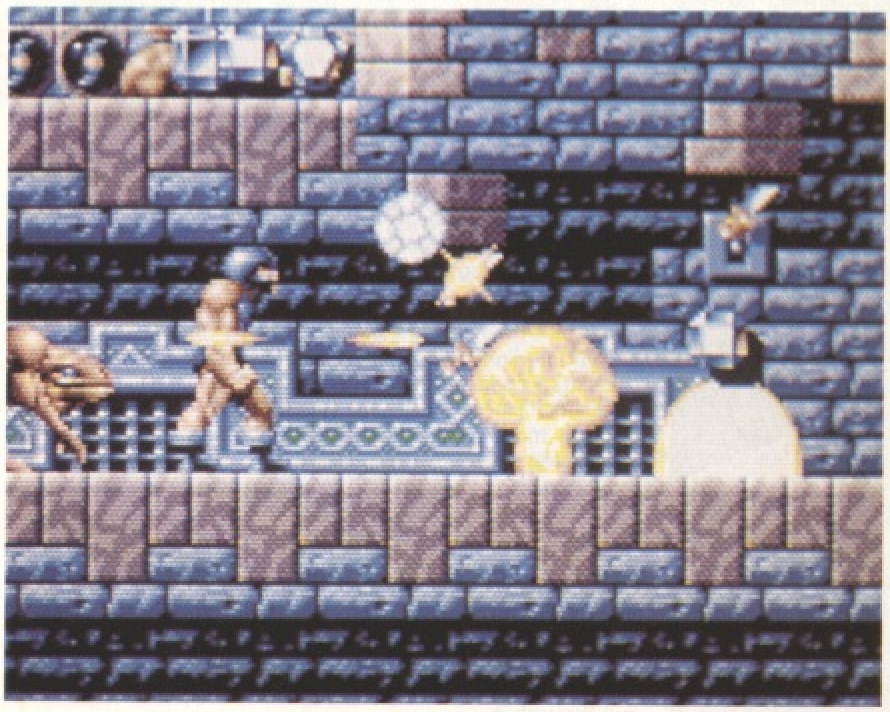
THINGS hot up when you encounter one of the occasional 'intelligent' adversaries. By using a second editor the designer can give each of these a primary and secondary objective, as well as setting up other variables which control their behaviour. An intelligent creature may be instructed to guard treasure unless certain conditions are fulfilled, in which case it attacks the player. If it does attack then twisting and turning down passages will do no good as the creature simply follows you. The only way to escape is to kill it or trick it into falling down a pit or meeting some similar fate. And since each creature monitors its surroundings at up to 17 times a second you have to be a bit swish to shake it off.



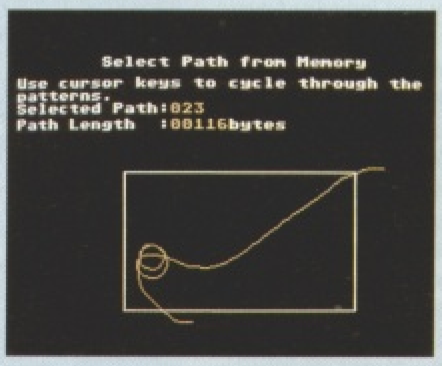
THE COLOURFUL skies featured in Gods are created by using palette switching. The Sky Editor allows the colours and frequency of switching to be adjusted with ease.



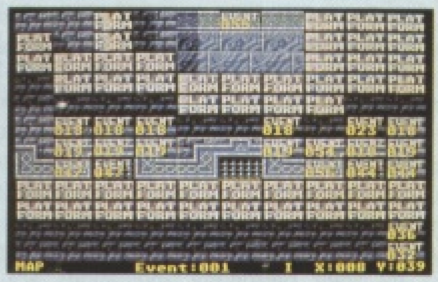
ONE OF the most impressive aspects of the system behind Gods is the Problem Editor. Puzzles are triggered by one, two or three conditions, and they can also be chained together. The conditions can be anything from carrying a particular item or being in a particular place to having scored a specific quantity of points. This flexibility allows the designer to set extra traps if a player is doing particularly well, or extra bonuses if he is doing badly. Thus the game adapts to your style of play.



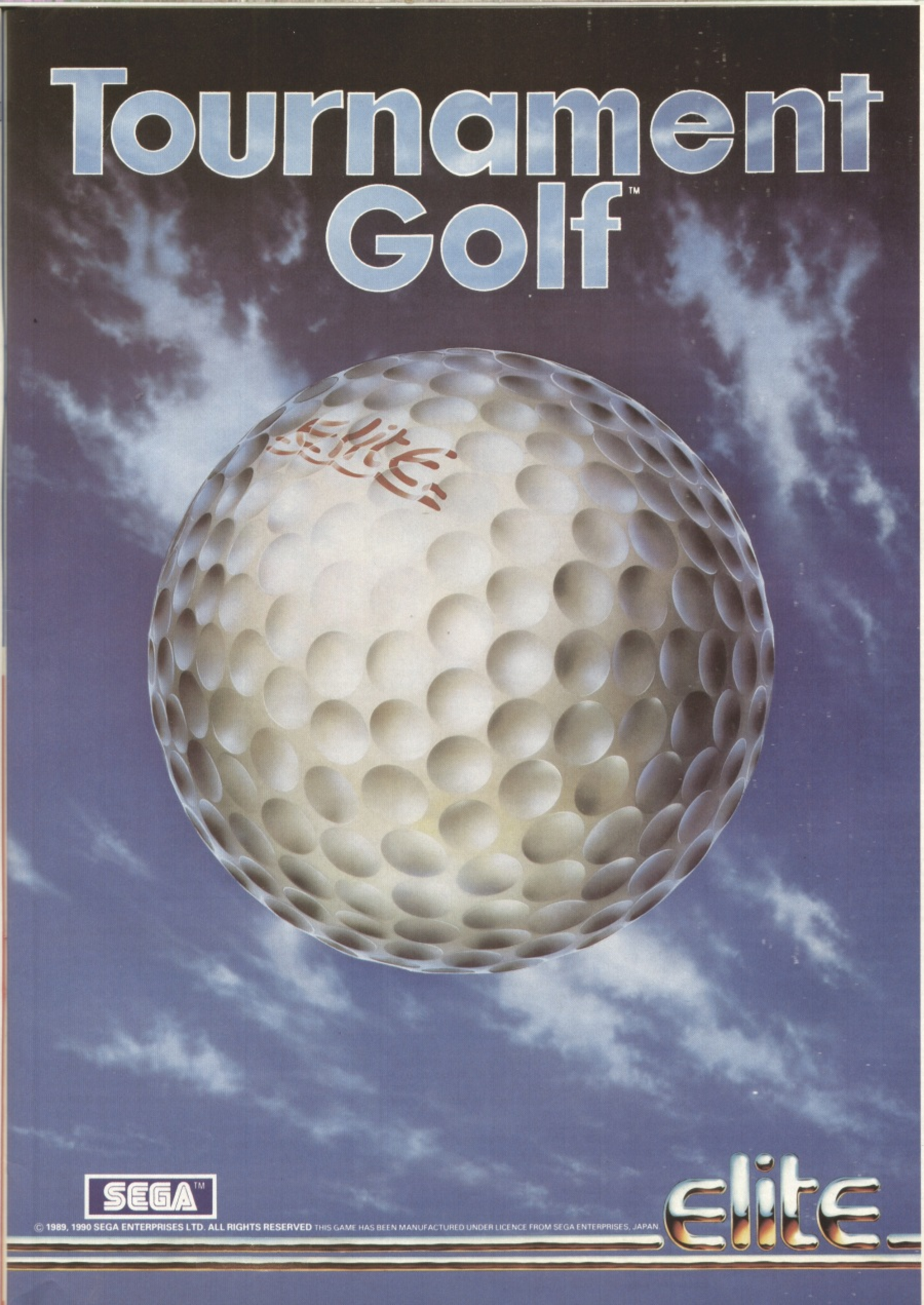
ALIENS come in two types: Walkers, which stick to the walls and floors and so can be easily avoided and shot, and Fliers, which have the habit of swooping down on you unexpectedly. Fliers and Walkers both come thick and fast so there are rarely moments when you have time to sit and ponder the situation. At the end of each world you confront the traditional end-of-level Boss. These guys are still awaiting the attention of Mark Coleman.



THE ALIEN Attack Wave Editor is used to determine the attack pattern and type of each 'normal' adversary you encounter. They are fairly stupid and follow a fixed path, which makes them easy to remove.

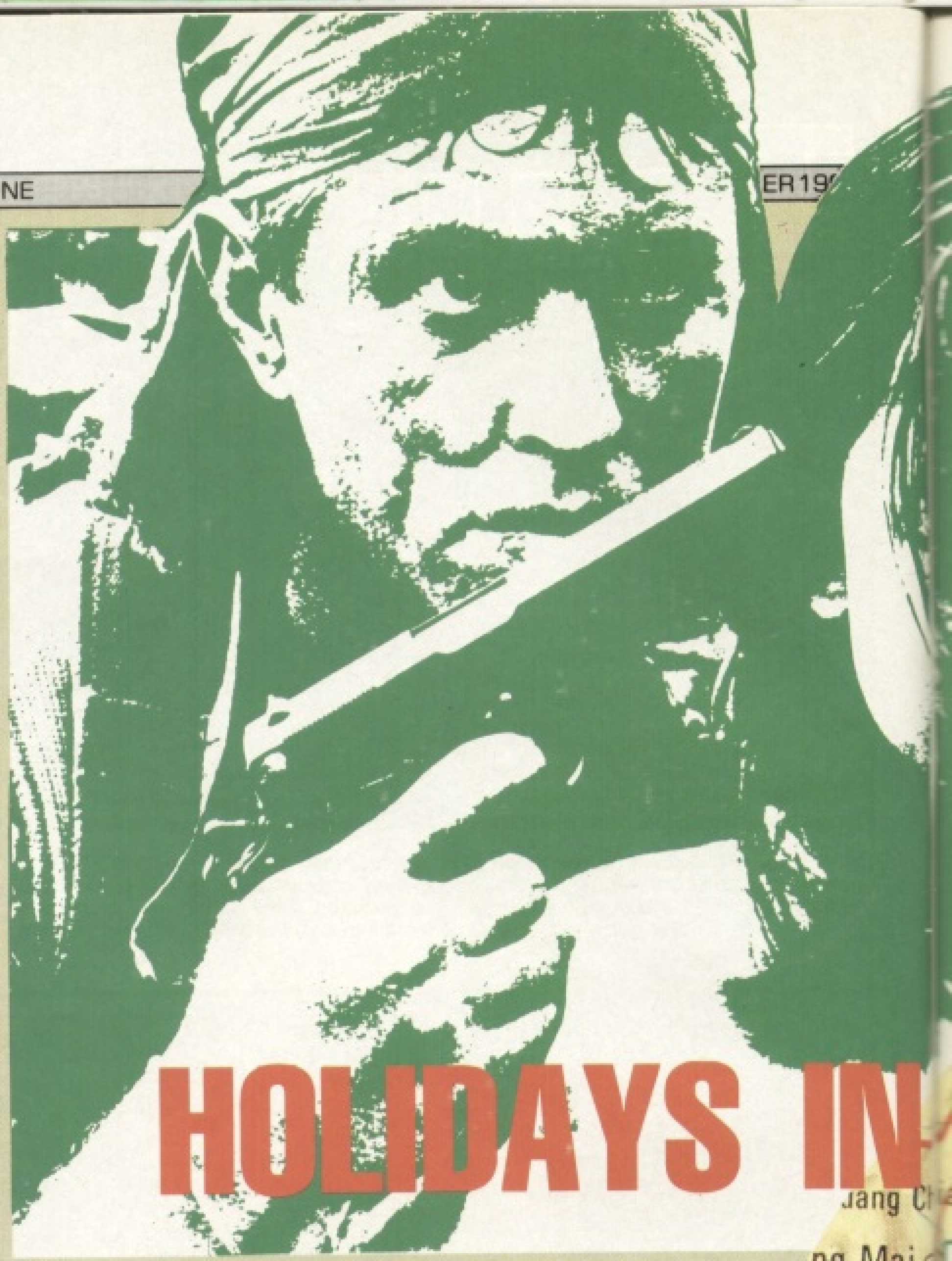


BACKGROUNDS are put together with the Map Editor. Pre-defined blocks are put into position and then designated as platforms or walls. This editor is also used to position 'Event Spots', locations that trigger events if the player enters them.



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elite
SEGA™
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elite

HOLIDAYS IN



More American servicemen were maimed in Vietnam than in World War II and Korea put together. Kati Hamza examines the conflict that crippled modern America.

'NAMBELIEVABLE

TEN terrifying tales of violence in Vietnam...

A TOTAL number of 47,244 US servicemen were killed in Vietnam between 1961 and 1973. Four were Generals, eight were Colonels and 61 were Lt Colonels.

51 PER CENT of deaths were incurred in firefights and 16 per cent of wounds came from small arms fire.

SHRAPNEL fragments caused 36 per cent of deaths and 65 per cent of injuries.

303,704 US servicemen were wounded by direct enemy action, 10,000 losing one or more limbs.

85 PER CENT of those wounded in combat survived.

IN A soldier's 365-day tour of Vietnam depression often took its toll. Soft and hard drug abuse became so common that conscripts were tested for drug dependency prior to their return to the United States.

A US soldier had to watch where he stepped. The Viet Cong hid Panji stakes (sharpened bamboo and long nails) in paddy fields and shallow pits to pierce unwary feet. Some were smeared with animal or human excrement to guarantee infection of the wound.

SOLDIERS under pressure were a volatile force. In March 1968 a company of US Infantrymen entered the hamlet My Lai, destroyed its houses, exterminated its livestock and massacred the inhabitants. The death toll amounted to 100 innocent civilians. The platoon's commander was later sentenced to life imprisonment but subsequently paroled.

IN LATE 1945 the North Vietnamese leader Ho Chi Minh rose up against pro-western South Vietnam. After bitter fighting it was agreed at the 1954 Geneva Convention to divide the country into two. North of the 17th parallel Ho Chi Minh ruled from Hanoi. South Vietnam, led by Ngo Dinh Diem, had its capital at Saigon.

Neither was content with peace. In 1957, the communist guerrilla National Liberation Front (Viet Cong), who had remained in South Vietnam, began a co-ordinated campaign against the Saigon government. They were ostensibly supported by Ho Chi Minh and China. It was the height of the Cold War and America perceived communism as a serious world threat. In line with a policy of containment recommended by a zealous President Kennedy it sent US military advisors, special forces and financial aid.

Then, on 4th August 1964 two US destroyers, possibly misinterpreting radar and sonar blips, reported a night attack by North Vietnamese torpedo boats. The new President Lyndon Johnson sent in 100,000 American soldiers. In September the first large-scale anti-war demonstration took place.

From the day the first American troops officially went into battle on 29th June 1965, they faced bitter and persistent opposition. The first few years of the war were taken up largely by patrols, ambushes and larger search-and-destroy operations. The objective was to enter strips of jungle and mountain terrain occupied by the Viet Cong. In fact, many Viet Cong managed to evade strategic US bombing by holing up in bunkers and underground tunnels.



Gradually the action escalated. US troops joined by soldiers from other corners of the world launched aerial attacks on the guerrillas' main supply route, the Ho Chi Minh trail. By night harassment and interdiction fire was targetted at tactical locations. By day Agent Orange Defoliant was sprayed over the jungle to destroy communist cover. Security was a constant hazard. The south was plagued by Viet Cong infiltrators, double agents and spies.

In January 1966 US forces inflicted a massive defeat on a Viet Cong stronghold near Saigon known as the Iron Triangle. Even as they withdrew the insurgents were starting to filter back.

By 1968 they were ready to inflict their most serious attack on the South Vietnamese yet. Taking advantage of the truce during the Tet (new year) celebrations, the Viet Cong launched a series of offensives on the major cities in South Vietnam and took everyone by surprise. The streets rattled with machine gun fire as Viet Cong suicide teams battled with US forces and South Vietnamese armed police. By February the communists' greatest prize had been recaptured – it was at home in America that much of the damage had been done. Graphic news footage of murder and brutality consolidated anti-war feeling. President Johnson sent in between 35,000 and 50,000 more troops.

On 6th November 1968 Richard Nixon took over as President of the United States. He had a majority of no more than half a million votes, faced an escalating military campaign in Southeast Asia and growing opposition to the war at home. Whatever he did in Vietnam was obviously crucial to the future success of his career. Meanwhile peace talks dragged on in Paris with no real end in sight.

After the Tet offensive America favoured a policy of Vietnamisation, re-equipping South Vietnamese forces so that US soldiers would not be so involved in combat. Nixon began a series of troop cuts.

In 1970 phased withdrawal from Vietnam began. Meanwhile, the battle crossed the borders of Vietnam. US airpower battled with North Vietnamese troops over control of Laos, focus of the Ho Chi Minh trail. In April, amidst bitter controversy, US troops entered neutral Cambodia to flush out Viet Cong strongholds, and discovered a huge cache of arms.

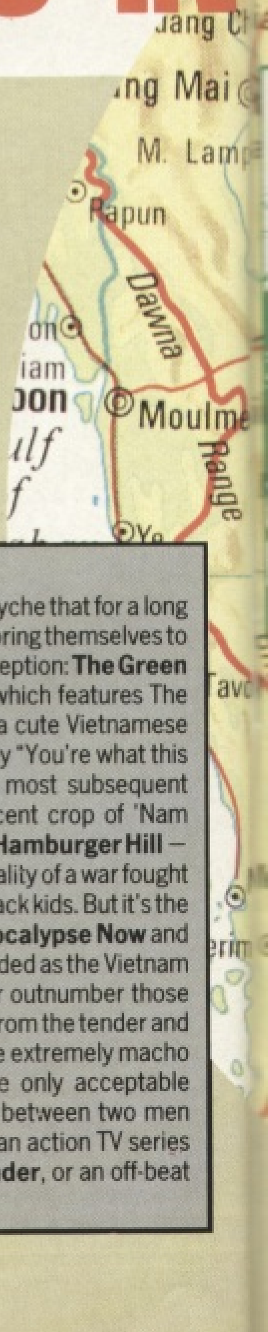
By April 1971 anti-war feeling had reached a peak. The greatest demonstrations of the war so far paralysed Washington. The same month Nixon vowed to end US involvement in Vietnam. Desperate for a way out, Nixon stepped up a concerted North Vietnamese B-52 bombing policy. The Linebacker Campaign was designed to bring the communists back to the peace table by pounding down their installations in the north. It worked. Hanoi returned to the Paris peace talks and a cease-fire agreement was signed on 23rd January 1973. The US military presence in South Vietnam was reduced to an attache in Saigon.

In March, as the last US troops left Vietnam, the North Vietnamese continued to build up its troops. In the south, the Viet Cong kept the guerrilla war ticking over.

Then there was Watergate. It was the end for Nixon and the end for South Vietnam. On 10th June 1973 Congress voted to cut all funds for US military activity in Indo-China. With all American aid cut off, it was only a matter of time before South Vietnam fell. The North Vietnamese Army began its offensive in early 1975. In a last desperate scramble, the remaining Americans and their dependents were airlifted out. By 30th April it was all over. The South Vietnamese President Duong Van Mingh announced unconditional surrender, and the communists took over. In 1976 Vietnam was officially reunited as the Socialist Republic Of Vietnam. For America the price had been high. The war had cost them over 45,000 men, more than $100 billion and a stinging political defeat.

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The Vietnam Story (Will Fowler, Windward)
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Vietnam: The 10,000 Day War (M Maclear, Thames Methuen)
Winners And Losers (G Emerson, Penguin)
Despatches (M Herr, Picador)
Chickenhawk (Robert Mason, Corgi)
The Battle Of Long Tan (L MacAulay, Arrow Books)
Let A Soldier Die (W E Holland, Corgi)



CINE 'NAM

VIETNAM left such a scar on the American psyche that for a long time it was a subject that no-one could quite bring themselves to make a film about. There was one notable exception: **The Green Berets**, a gung ho John Wayne tear-jerker, which features The Big Man walking off into the sunset holding a cute Vietnamese child by the hand and proclaiming schmaltzily "You're what this is all about." Sugar and spice is not what most subsequent Vietnam films were made of. The most recent crop of 'Nam testimonials – **Platoon**, **Full Metal Jacket**, **Hamburger Hill** – have shown in graphic detail the terrible brutality of a war fought mostly by young, disadvantaged and often black kids. But it's the films that were made a decade earlier – **Apocalypse Now** and **The Deer Hunter** – that are generally regarded as the Vietnam classics. Movies about Vietnam veterans far outnumber those which actually describe the war. They range from the tender and thoughtful (**Coming Home** and **Birdy**) to the extremely macho (**Rambo**). A 'Nam background is often the only acceptable excuse for an extremely close relationship between two men and a sure-fire formula if you want to make an action TV series like **The A-Team**, **Magnum** and **Blue Thunder**, or an off-beat black comedy like **MASH**.



'NAM FILMOGRAPHY
The Green Berets (1968)
Go Tell The Spartans (1978)
The Deer Hunter (1978)
Apocalypse Now (1979)
The Odd Angry Shot (1979)
Platoon (1986)
Hamburger Hill (1987)
Full Metal Jacket (1987)
Good Morning Vietnam (1987)
BAT 21 (1988)
Saigon (1988)
Casualties Of War (1989)
Born On The Fourth Of July (1989)

'NAM 1965-1975

Kati Hamza visits the White House and tries on Nixon's shoes.

FIVE years ago, when **'Nam** wasn't even so much as a gleam in Domark's eye, Matthew Stibbe was a hard-working schoolboy with big ideas. In the odd spare moment between taking A-Levels and applying for university, he managed to put together the rudiments of a Vietnam-based strategy game. So what inspired a VIth form student to start designing a full-scale historical simulator at a time when most teenagers are just discovering Heineken and acne lotion? "I watched **Apocalypse Now**. Then I read **Dispatches** by Michael Herr, who also wrote the Apocalypse screenplay, and I ended up writing an essay on both for my English A-Level."

Matthew's interest in computers goes even further back. He saved up for his first (a ZX81) when he was 11, discovered its 1K of memory didn't stretch to all the programs he wanted to use and went out and bought a VIC-20 instead. "The VIC-20 was definitely seminal for me, because it had all the basic attributes of all the other computers I've ever had." The next few years ushered a whole string of hardware in and out of Matthew's bedroom: a BBC, a Commodore 64 portable with a disk drive, a Spectrum, and his favourite – an Atari 400. Even at this early stage, the Stibbe business acumen was making itself known: "I used to buy them secondhand and often ended up making a profit."

When he found himself with a year off between school and university he decided to combine his two passions, bought an Apple Macintosh and began a game design. Ironically, when the big break finally came it had nothing to do with Vietnam. Matthew's first major published

PROJECT
'Nam 1965-1975

PUBLISHER
Domark

AUTHOR
Matthew Stibbe (Design & PC Programming)
Colin Boswell (Amiga & ST Programming)
Janine Hodgson-Jones (Graphics)
John Kavanagh (Project Manager)

INITIATED
1986

RELEASE
AMIGA
January '91

ATARI ST
January '91

IBM PC AND COMPATIBLES
January '91

HELL



THE NERVE centre of the whole operation is the President's desk (temporarily occupied by Matthew Stibbe). From here you can consult the newspaper, or read the presidential report which gives information about all aspects of the campaign. Advice is available from your PR manager and the Chairman of Joint Chiefs. Of the two Presidents, Nixon is the more difficult to play, because he began his term of office with much lower popularity. Using real politicians didn't pose a problem – United States presidents are judged to have put themselves in the public domain.

NAPALM accounted for many civilian deaths. Napalm burns are always extensive because the fuel produced from jellied petrol sticks to the skin even when alight.

AGENT Orange Defoliant left Vietnam with a grim legacy. Its contamination effects continue to this day and there is evidence to suggest that it may have caused serious ill-health and birth defects.



THE ARTIFICIAL Intelligence of communist enemy units in South East Asia is designed to simulate the kind of military intelligence limitations the Americans faced. They tend to infiltrate Cambodia, Laos and North Vietnam and your own forces won't see them unless they are spotted by aerial reconnaissance or detected by your units. While you try to puzzle out exactly where they are, the invisible forces are following specific rules about where and what kind of American units they attack.



game was Electronic Art's **Imperium** (see WIP, Issue 17), a space trading adventure. 'Nam, probably because the political material was considered too hot to handle by some American publishers, took longer to sell.

Like Imperium, 'Nam (which has taken four years, on and off, to develop) is an in-depth strategy game. Of the five different scenarios, three are pure war-games based on real military situations. The other two are presidential campaigns. As Presidents Nixon or Johnson you learn what it's like to ride the Vietnamese war-machine and live according to the whim of opinion polls. Your objective is to prevent South Vietnam falling to communist powers using military and economic support. If you opt for all-out popularity you can't go for maximum military efficiency. If you lose face or, worse still, the war, your days in the Oval Office are numbered.

"The original design started out as a generic wargame system. It was intended to be a complete simulator – any kind of conflict and any terrain – that's the bit I worked out at school." Much of development involved perfecting and modifying the original specifications and devising complex political and economic models. They take account of all sorts of different factors (popularity, resources, patriotism and so on) and were devised using a Macintosh utility called Stella. "Essentially it works like a plumbing system. You can turn certain influences on and off like a tap and it transforms them into formulae."

One of the biggest problems was fitting the design into the available memory. A lot of the work was a matter of winnowing thing out – a question of progressive simplification and working to the lowest common denominator – in this case the Atari ST. What stayed in wasn't always what interested Matthew most: "People tend to get more excited about insignia than economics and politics, so they were a priority."

Despite the fact that he taught himself Pascal, Object Pascal and MacApp more or less in his spare time and is fluent in C, Matthew prefers design to programming. "I'm a lousy programmer really. I have my own peculiar ways of doing things and that tends to confuse other people though sometimes it helps to be able to program to implement a complicated idea." For Imperium's coding he hardly put finger to keyboard – it was programmed wholly by Electronic Arts resident Nick Wilson. 'Nam is different: programming was part of the deal.

All three versions are being converted from Matthew's Macintosh prototype. It's been an educational process. "It's written in C though actually I'm more of a Pascal man. Then the person employed to program the PC version fell ill so I had to learn to program a PC as well. I suppose that makes me a more marketable commodity."

So what does this 21-year-old marketable commodity with two published games, various freelance programming projects, some poems, a novel (unpublished), a thesis and two-thirds of a degree course to his credit plan to do next? Characteristically, his list of ambitions is modest. First stop, sitting finals and completing his history degree. After that a high-flying job in Management Consultancy, setting up another business and, possibly, politics.

SOUNDING OFF

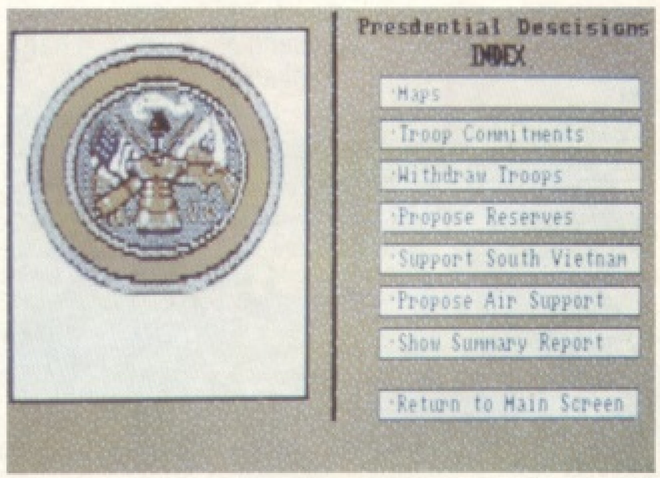
LIKE most strategy wargames 'Nam isn't overly endowed with gratuitous sound, though it does feature a digitised version of President Kennedy's inaugural speech: "I had a hell of a job getting hold of the transcript and even tried the American Embassy. In the end I found it on a video docu-drama about Kennedy's life." The other sounds are mainly minimalistic bangs, crashes and chopper effects.



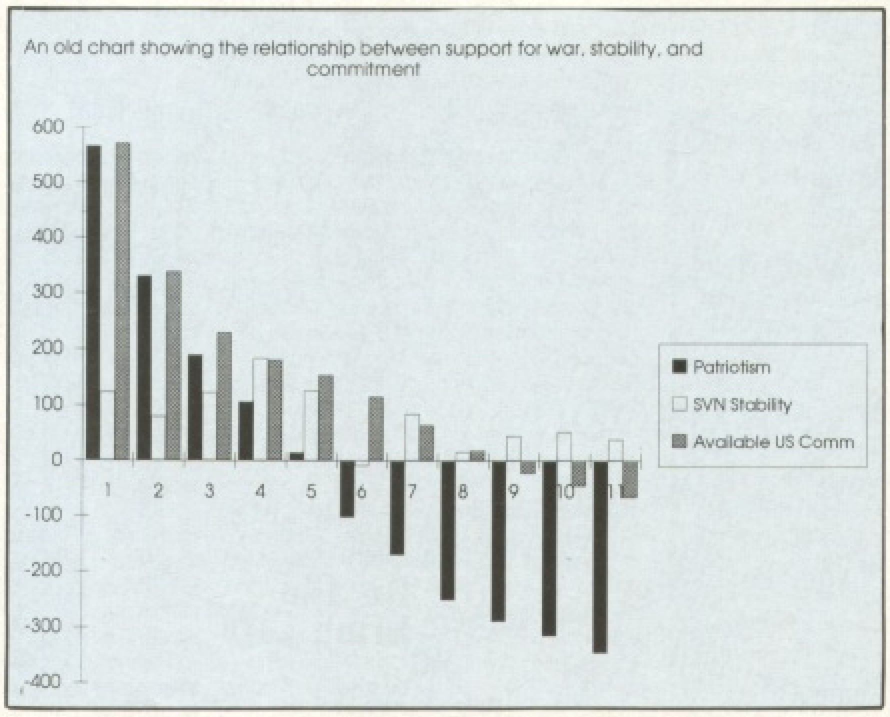
ANNUAL strategies and troop reserve quotas are designated in the Oval Office, but it's out in the field that most of the action takes place. Units can be ordered about the battlefield, allocated temporary air mobilisation and transferred to hotspots. One interesting strategy is to bait a trap with slow-moving infantry units, then send in a group of air-mobile reserves. It pays to be subtle. there's a limit to troop resources so committing yourself to an all-out January attack means you will be out of power by December. Matthew consciously opted for passing time SimCity-style **in preference to 'turns', in order to recreate a sense of being under pressure. History doesn't stop just because the president can't make up his mind.**



EACH unit has its own historically accurate insignia. Finding the illustrations was one of Matthew's biggest headaches: he scoured libraries, applied to the US Embassy and was eventually forced to order a military reference book direct from the USA. The final graphics will be in colour – so far they have only been scanned in black and white.



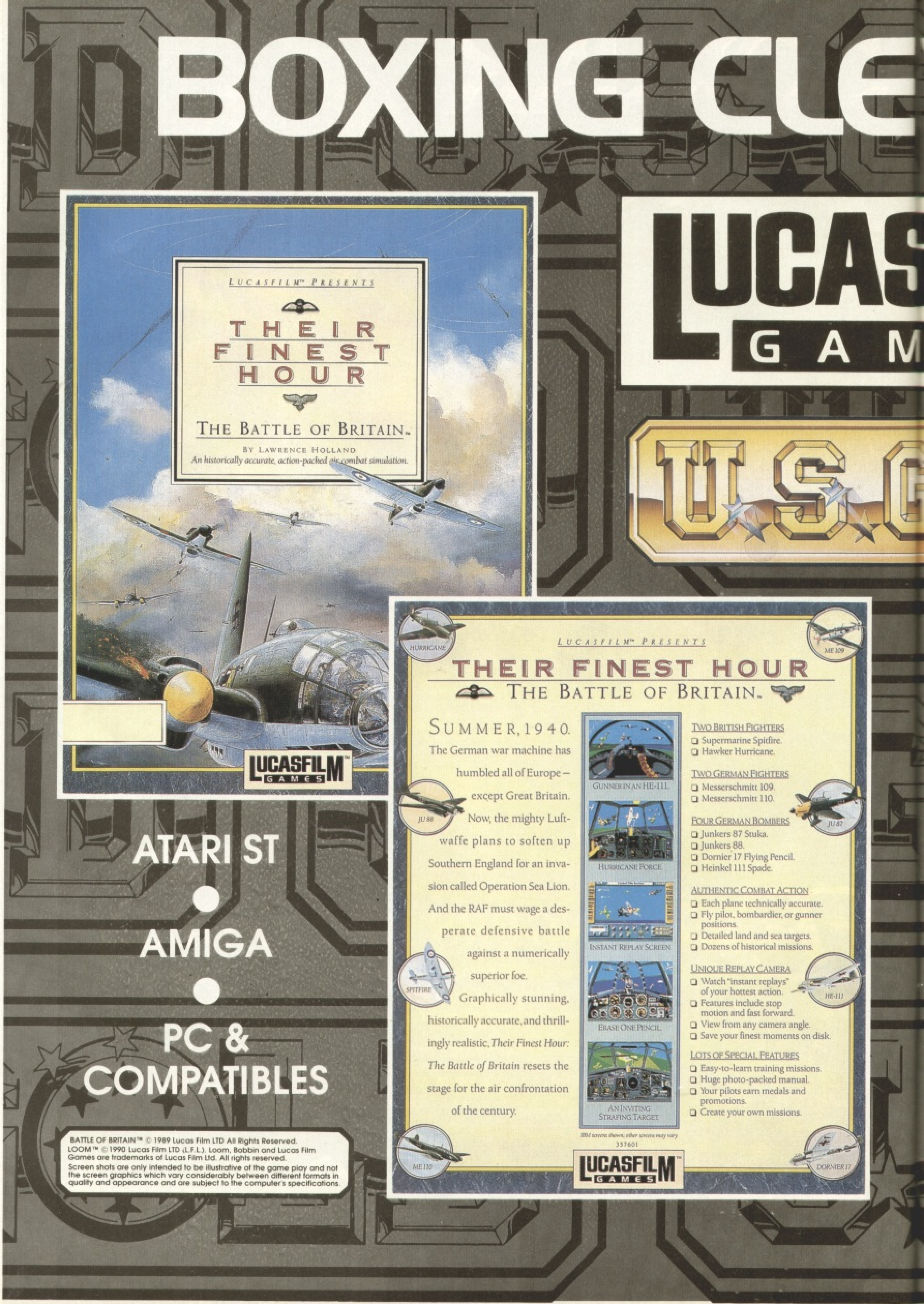
THE TROOP allocation screen. All troops that were or could have been present in the war are featured, not just American, but South Vietnamese, Australian, Korean, Thai, and Philippine as well. The availability of units is affected by the number of conscripts and the amount of dedicated military aid. It's also directly related to your success in controlling the population on the ground. If you haven't got the men you can't send them in. With the exception of troop commitments all parameters take a year to come into play. Troop commitment is the least popular policy but on the ground it often proves the most effective.



'NAM started life as a file of immaculately presented game specifications. This sample chart demonstrates three of the factors a competent president has to learn to juggle: support for war, South Vietnamese stability and US commitment.




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THE FIRST two Subbuteo teams were the Reds and the Blues, a pairing that covered a multitude of clubs in the days when strips were much simpler. There have been 720 different strips produced since then, and there are currently about 500 available. The big change occurred in the 1960s, when the player figures became three-dimensional and the number of strips increased dramatically in response to awareness of commercialism in the national game: clubs make more money by creating and copyrighting a unique strip. Understandably, some Subbuteo teams double up: in table-top terms Scunthorpe United happen to wear the same shirts as Barcelona. The most popular team, inevitably, is Liverpool.





ACCESSORIES now exist that wouldn't have been dreamed of in 1947, and most of them are unessential to the playing of the game (though Subbuteo purists would argue that they are vital to the atmosphere). Did you know, for example, that there are... three types of goalkeeper (including one on springs), four kinds of ball, FA and European Cup replicas, corner-kick and throw-in figures, team number transfers, three kinds of goal, a referee and two linesmen, six line flags, a fence surround (to recreate the experience of playing at Matlock Town), a complete stadium with a crowd to fill it, policemen on horses, ball boys in tracksuits, and a scoreboard? And don't think the pitch is sacred: if the standard playing cloth isn't to your taste, you can always try the World Cup edition, or the springy Astroturf.

FINGER FLICKIN' GOOD

Gordon Houghton plays ball with the legendary Subbuteo to discover what makes flick kickers tick.

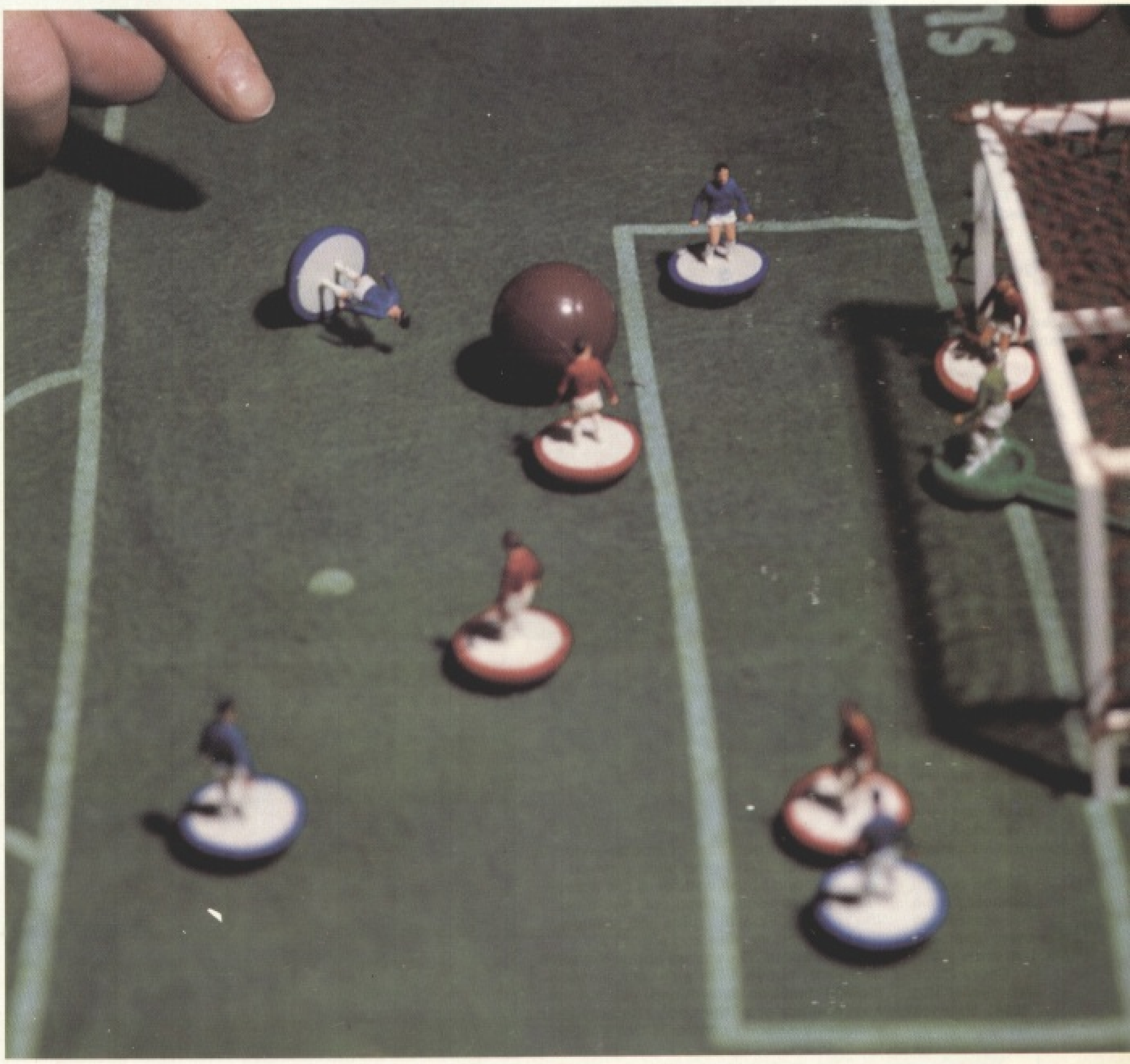
SUBBUTEO was invented in 1947 by Peter Adolph, onetime employee of the Army and keen ornithologist. Spotting a gap in the home entertainment-boardgame market, he set out to devise his own form of table football. Aiming to be as faithful to the original as possible, he constructed the first ever set using 22 Woolworths plastic buttons (filed down to produce a rounder base) with two-dimensional cardboard players stuck on top of them, wire and paper to create the goals, and an old Army blanket on which he chalked the pitch dimensions.

These were virtually the basic components for the first commercial Subbuteo set: originally the game was mail order only, comprising a box with two teams, ball, goals, chalk and instructions on how to create the pitch yourself from any piece of cloth. As soon as he began to sell his idea, Adolph came across the problem of giving it a recognisable tag. His first preference was for 'The Hobby', but the title was already patented. Turning to his knowledge of birds, he derived the present name from the hobby hawk, the Latin phrase for which is 'Falco Subbuteo'. The first advert for his product appeared in Boy's Own in 1947, and Adolph reputedly took £10,000 worth of orders from it.

The popularity of the game has recently recovered after a slump in the late 70s, to the extent that there has already been an eight-part BBC TV series called **Playing For Real** (first shown in 1988), and the Subbuteo World Cup in Rome was given an hour's highlight coverage by Channel 4 (including natty miniature cameras to catch the action at pitch level).



Subbuteo now sells over 300,000 sets a year, four times as many as three years ago. In 1988, after a redesign of the packaging, it carried off the Game Of The Year Award from the Toy Trade for the second time in its history. For fans of flick-to-kick fun, the future looks bright.



FLICKY FACTS

TWELVE tasty tit-bits to tickle your tastebuds...

SUBBUTEO is played by over five million people worldwide, and is sold in over 50 countries. It has been translated into 16 different languages.

THE WORLD record game time for a Subbuteo match is 111 hours, 11 minutes and 11 seconds.

SUBBUTEO even has its own international organising body – the Federation of International Subbuteo Associations (FISA), with more than 30 affiliated members. There are over 200 Subbuteo clubs and leagues affiliated to the UK Subbuteo Association.

SUBBUTEO

The Home Computer Game

FOOTBALL licences are as common as Gazza's appearances on chat shows, so anything with a quirky twist is welcome. But why convert Subbuteo onto home computers? Are there any advantages other than the fact that it eliminates the need for a large table on which to spread the pitch cloth, and puts finger insurers out of business?

Well, the most striking benefit is that you don't need two people to play it. Subbuteo: The Home Computer Game supports a league of eight teams as well as the obligatory human vs computer option. Also, you can alter the team strips (within reason). But that's just about where the differences end.

The gameplay is a literal rendition of the original, and retains the classic flick-to-kick formula. The 360 degree pitch rotation and overhead views allow you to select a more than adequate number of angles, and the ability to apply spin and strength to the shot mimics the way in which the boardgame is played. It's a flexible system that does take some getting used to – particularly when you have to play a shot within 30 seconds to avoid being penalised.

> **SUBBUTEO**
> **Goliath Games And Electronic Zoo**
> Available NOW On Atari ST And Amiga
> Price: £24.99

The fact that it's an accurate translation doesn't make it a great computer game though. For one thing, more use could have been made of presentation. There's no inclusion of all the Subbuteo accessories you can buy – different balls, silly plastic policemen, the fence surround, a trainer's dug-out, a 70s-style outside broadcast unit, and nets in the goals.

It also lacks little in-game touches, such as the clicking sound when players collide, or the way that players can spin over on their bases when swerving, or jump up when striking the ball hard. The original can also be a very fast game, but this version's icon system and thinking computer opponent effectively make it medium-paced.

These are only superficial criticisms. What you look for in a conversion of a boardgame are ways in which the conversion has added to the original. This version only convinces you that the original, with its tactile experience and (particularly) the fun you can have accusing your opponent of cheating, is far superior.



BALDING Bobby Charlton is the President of the UK Association. His brother Jack is President of the Irish Association.

THERE has been a Subbuteo league formed by Carmelite nuns in Northern Italy.

OVER 100 million figures have been made since the game was launched. If they were all lined up they would stretch from John O'Groats to Land's End and back, or from London to Rome.

PLANS are underway for the 1994 World Cup in the United States. For the first time Eastern bloc countries are expected to take part.

THE FACTORY in Leeds produced more than 12 million team figures last year.

THE FULL Subbuteo stadium can hold over 6,000 tiny plastic spectators.

A WEEK before the Italia 90 World Cup, Subbuteo held its own World Cup in Rome, with 25 nations taking part. The England team insured their fingers for 50,000 each and took several sets of the game with them. It didn't help them win. The Senior World Champion hails from Greece, the Junior from Portugal.

AMONGST other league players, Vinny Jones likes to unwind (and needs to) by playing Subbuteo.

SOME crucial Subbuteo team catalogue numbers: Liverpool (663), Arsenal (683), Spurs (700), Manchester Utd (684), Berwick Rangers (030).



ONE OF computer incarnation's neater touches is the ability to customise your team (presented in this Subbuteo style box). The name, shorts and shirts can be altered, but there are only nine colours to choose from, and no options such as stripes, halves, quarters, diagonal flashes, epaulettes, and so on. So, if you want to play Sunderland, Blackburn Rovers, Bristol Rovers or Crystal Palace from the 70s, be prepared to compromise.



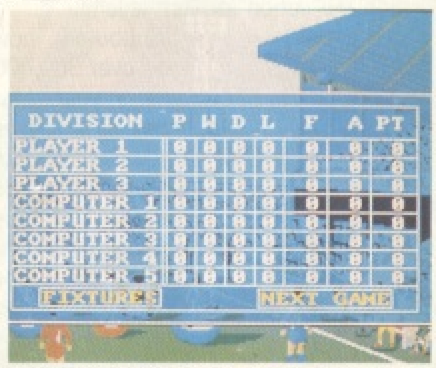
A COMPREHENSIVE list of rules is available at any time during the match – if you aren't sure why you were penalised, check the laws for yourself. Before play begins you can also select the game-time and team formation.





AND THIS is Subbuteo, computer-style. As well as a full 360 degree pitch rotation facility, icons at the bottom of the screen allow you to zoom in and out, fine-tune the rotation, view the rules and change the overhead viewing angle from a position about 30 degrees above the pitch to directly above. With a chosen player's kicking direction determined, you set the spin and power of the shot. The only team member you don't control is the 'keeper.





APART from the single player option, there's also a fully inclusive league system with fixture lists, and an eight-team table. Up to eight human players can take part.



THE CHALLENGERS

APART from Team Suzuki there are three other major contenders: Yamaha, Honda and Cagiva. In the 500cc category on which the Gremlin game is mainly based, these were the most celebrated riders at the end of the 1989 season...

HONDA
Wayne Gardner (1987 World Champion)
Michael Doohan
Pier-Francesco Chili
Sito Pons

YAMAHA
Eddie Lawson (Four Times World Champion)
Wayne Rainey
Christian Sarron
Jean-Philipe Ruggia

CAGIVA
Randy Mamola
Ron Haslam
Alexandre Barros

FLAGS

A RED light switching to green starts all races, and after that flags are the official means of communication. But what do they all mean? Read on...

CHEQUERED Signifies the finish of a race, dropped as the winner passes, then held still. Also marks the end of a practice session.

YELLOW When held still it simply means 'Caution – no overtaking.' When waved it means 'Extreme caution: slow down and be prepared to stop.'

RED-AND-YELLOW STRIPED Oil on the track. When the yellow and the red-and-yellow flags are held crossed, the race is stopped, and all drivers must return to pits.

RED When held at the start/finish line, the race is stopped.

BLUE 'You are being followed, prepare to give way.'

GREEN 'Clear the track.'

BLACK Used with a racing number, it means that the competitor must return to the pits.

TEAM SUZUKI: THE RIDERS

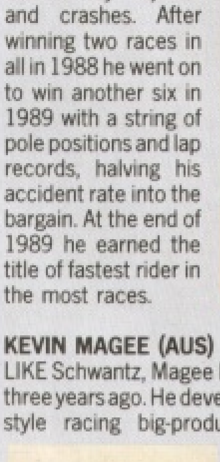
KEVIN SCHWANTZ (USA)

BORN in Texas, 26-year old Schwantz has competed in three grand prix seasons. He learned to ride on dirt-tracks before switching to road racing, a background which gave him a characteristically exuberant racing style. He won his first ever GP race in Japan, but the rest of his first season was marred by injuries and crashes. After winning two races in all in 1988 he went on to win another six in 1989 with a string of pole positions and lap records, halving his accident rate into the bargain. At the end of 1989 he earned the title of fastest rider in the most races.



KEVIN MAGEE (AUS)

LIKE Schwantz, Magee burst on the scene only three years ago. He developed his smooth riding style racing big-production four-strokes in Australia, where he rose rapidly from club status to the very top. In his first GP year the 28-year old Australian finished fifth in the table. An injury in the third race of 1989 affected his performance for the rest of the season. Even with this handicap, and missing two races, he finished fifth again overall.



TEAM S

Leather boy Gordon Houghton tries out the saddle of Gremlin's latest racer.

THE TEAM SUZUKI 500cc racing bike is one of the most powerful in its class, capable of accelerating from 0-60mph in 2.7 seconds, and with a top speed of 186mph. Prototypes date back to the mid-70s, when the square-four Suzuki established the two-stroke design parameters which pushed bike development in its present direction.



The modern Suzuki grand prix racing team is descended from a long line of world champions, including Barry Sheene (1976 and 1977). In those days it was run from a base south of London. More than a dozen years later, members of the original group form the nucleus of the present team. Only the hardware and the location have changed – Suzuki is now based in Kent, close to the workshops of former multiple champion, John Surtees.

The world motorbike racing championship was instituted in 1949 by the Geneva-based FIM (Federation Internationale Motorcycliste). This federation was founded in 1912 and has 52 member countries: it issues licences, approves circuits, sets the calendar, writes the rules and adjudicates in any disputes. Anyone can race in a grand prix as long as FIM requirements are satisfied. You need an international licence, your entry has to be endorsed by your national federation, and you must have competed successfully enough to be near the top of the grading system.

Typical grand prix meetings last four days, from the free training day on Thursday to the climax on Sunday. Friday and Saturday usually comprise four sections of 45 minutes' timed practice to sort positions on the starting grid, and also allow riders to test their tyres. On race day, riders are allowed another 15 minutes' warm-up.

Once the race has started it lasts approximately 45 minutes, with only a couple of possible interruptions: sudden adverse weather conditions or obstructions, such as crash debris or injured riders, on the track. If less than two laps have been completed, the race is restarted. If it's stopped before three-quarters distance, a second leg makes up the full distance. If there's another hitch, the current positions count as final.





GREMLIN intends to make Team Suzuki as accurate as possible, right down to the wheelies caused by over-revving. One of the bones of contention right now is whether or not to put riders on the bikes – doing so would slow down the frame rate. It may be implemented as a setup option.

TEAM GREMLIN

M SUZUKI

PROJECT
Team Suzuki

PUBLISHER
Gremlin Graphics

AUTHOR
Carl West (Programming)
Kevin Bateson (Music)
Jerr O'Carrol (Bike graphics)

INITIATED
May

RELEASE
AMIGA
December

ATARI ST
December

IBM PC AND COMPATIBLES
Early 1991

GREMLIN'S job of converting all this onto 16-bit has been made a lot easier by Suzuki's cooperation, as Ian Richardson explains: "During every grand prix Suzuki puts a camera on the bike, and they send us the video of everything that happened during the race. They've supplied us with just about everything we want, even down to the very latest photos of the bike." This has helped Jerr O'Carrol, onetime employee of Sullivan Bluth (**Dragon's Lair** and **Space Ace**), and the man responsible for the bike graphics. In fact, the only major problem Gremlin has faced was how to avoid using action pictures for packaging and promotions with the Team Suzuki sponsor's name on them. The sponsor is cigarette company, Lucky Strike.

All the 3D polygon routines are up and running, and programmer Carl West has just finished the last of the 16 track designs. He's been working on the project since May, although his 3D routines have been around for a lot longer, dating back to his days with Vektor Grafix. The choice of polygons against sprites wasn't a difficult one for him, as he explains, "You can view polygons from any angle you want." The result is not dissimilar to Namco's coin-operated **Winning Run** and MicroStyle's **Stunt Car Racer** – except that Suzuki uses a much greater variety of viewing angles.

Part of the decision to provide multiple viewpoints is due to the standards set by Electronic Arts' **Indianapolis 500**. **Team Suzuki** has borrowed the innovative trackside cameras and given them an extra twist – you can follow any bike in the race. The complexity doesn't stop there: views are available from behind or above the bike, a couple (front and rear) on the bike itself, plus a full 360 degree rotation around it, with the ability to zoom in. Depending on the amount of detail on screen, the update varies between seven and 16 frames a second.



TEAM Suzuki's programmer, Carl West, used to work for Vektor Grafix before joining Gremlin. He was part of the team that wrote Fighter Bomber – his only work to date – providing much of the programming, map design and some of the graphics. Ian Richardson explains how he joined Gremlin: "He sent in a demo and said he'd be interested if there were any jobs going. Basically, we just phoned him up and asked him when he wanted to start."



THIS is the Team Suzuki 500cc racer on which the game is based: for bike buffs, it's a splayed square four, with primary induction by reed valves through Mikuni carburetors, the exhaust controlled by a barrel-type power valve. A multiple dry clutch transfers power to the six-speed cassette-type gearbox. Lightweight AP carbon-carbon front brake discs and Michelin radial-ply tyres are also used.



THE MAJOR advantage of polygons over sprites can be seen in this distant view of the bikes at the start of a race. The system is so flexible that you can zoom in and out, and roll the viewpoint through 360 degrees.

A TOUCH OF CLASS

AT THE beginning of the 1990 season, the grand prix were trimmed to just three solo classes, all determined by cylinder capacity. All classes have a minimum weight limit, a maximum number of cylinders and a maximum of six gears. They require radically different riding techniques, typified by the way in which they approach corners. A 125cc rider is running a knife-edge, balancing maximum tyre adhesion against the chance of a skid which causes loss of speed. At the other end of the scale, the 500-class rider has a surplus of horsepower, and deliberately breaks the tyre loose to use it, using the skidding front wheel to supplement the brakes and spinning the rear wheel to turn the bike, shifting his weight for stability. A 250cc machine falls between the two camps: it has enough power to spin the rear wheel, but not enough to waste speed.

500cc

Four Cylinders, 115kg Minimum Weight
The most powerful machines in this class have about 160hp, and are capable of more than 300km/h (186mph). They are dominated by the works V4s from Suzuki, Honda and Yamaha.

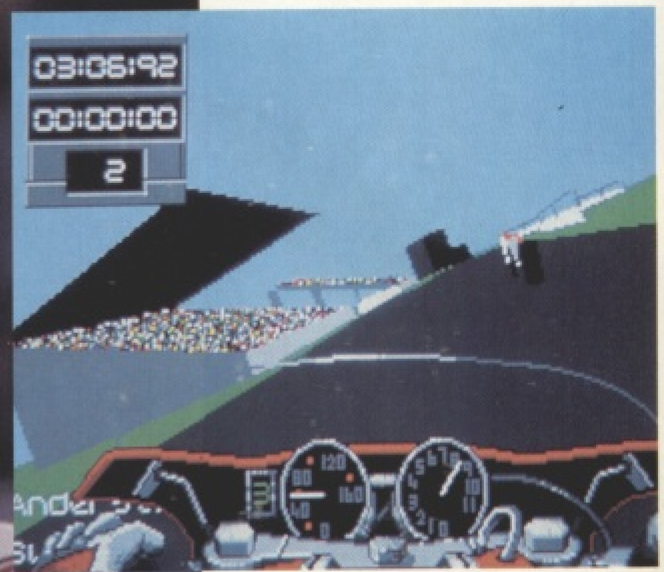
250cc

Two Cylinders, 90kg
With up to 80bhp available, 250s can approach 500cc lap times on twisting tracks. Because of the half-size rules, Honda and Yamaha both bisected their 500cc V4s to produce 250cc twins.

125cc

One Cylinder, 65kg
Following the demise of the 80cc class, the 125s stand alone. Their main advantage is speed at low cost.

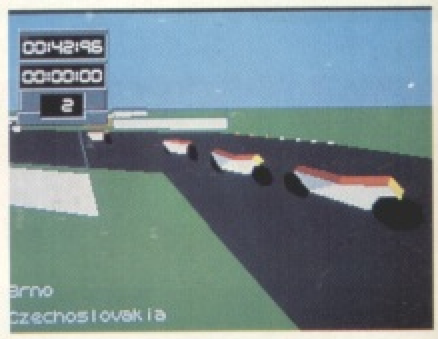




NO SIMULATED racing experience is complete without a grandstand and a crowd to welcome you home. Carl explains how the effect is achieved: "You just mask random data into the polygon. Normally you've got 16 colours for the polygons, and that acts like a 17th. If you want any other effect, such as a semi-transparent colour, you just give it another routine."



THE BIKE is controlled using the mouse: it takes time to get accustomed to it, but the result is greater flexibility, as Carl West explains: "The joystick is nowhere near as good. I had a bash at doing it, but it just feels completely dead and you veer all over the track, especially when you're trying to negotiate chicanes." He still hasn't decided whether or not to implement collision detection with obstacles beyond the track limits (such as buildings and bridges), simply because the bike may not be allowed to leave the track.



TV CAMERAS are positioned at trackside locations and can be programmed to follow any rider in the race. If there are any spectacular crashes, or you just want to revel in your own skill, there's also an action replay option.



THE NEXT Gremlin race game is Celica GT4 Rally, endorsed by Toyota and due for release at the end of November to coincide with the Lombard rally. It features 30 stages in all weather conditions and is, as Ian Richardson explains, "an attempt to simulate proper rallying."

MINIMUM RACE DISTANCES

RACES usually last for three quarters of an hour, depending on conditions. An average speed for the 500cc race is 160km/h (100mph).

125cc: 90km
250cc: 100km
500cc: 120km

SUZUKI

THE DIRECTOR in charge of the Suzuki project is Mitsuo Itoh, the only Japanese rider ever to win an Isle Of Man TT. Chief mechanic Simon Tonge, who used to work as one of Sheene's 'oily rags', now liaises with the Japanese technical development team. Standard speeds for each of the Suzuki 500's six gears are as follows...

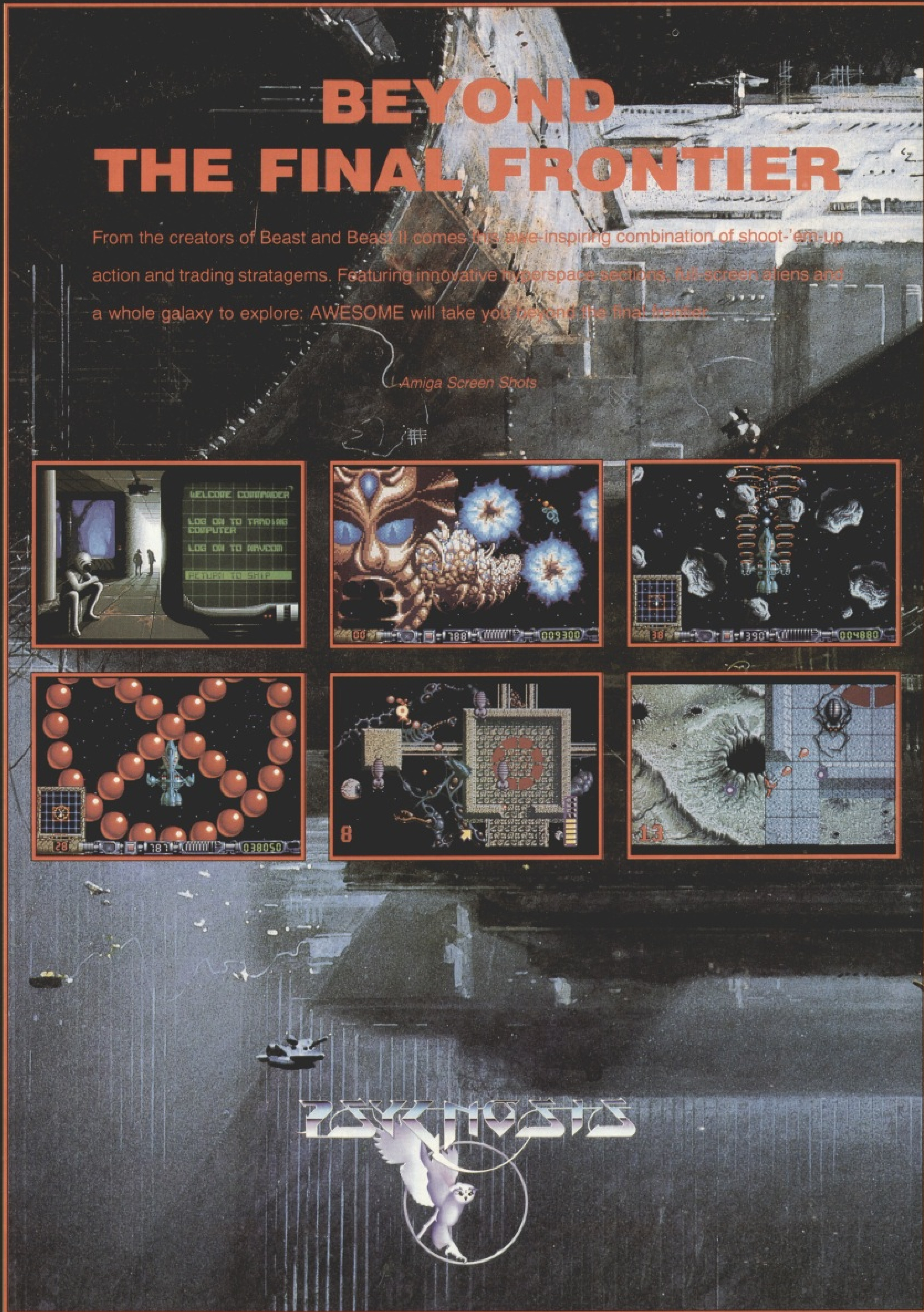
1st: 81mph
2nd: 98mph
3rd: 121mph
4th: 142mph
5th: 156mph
6th: 166mph

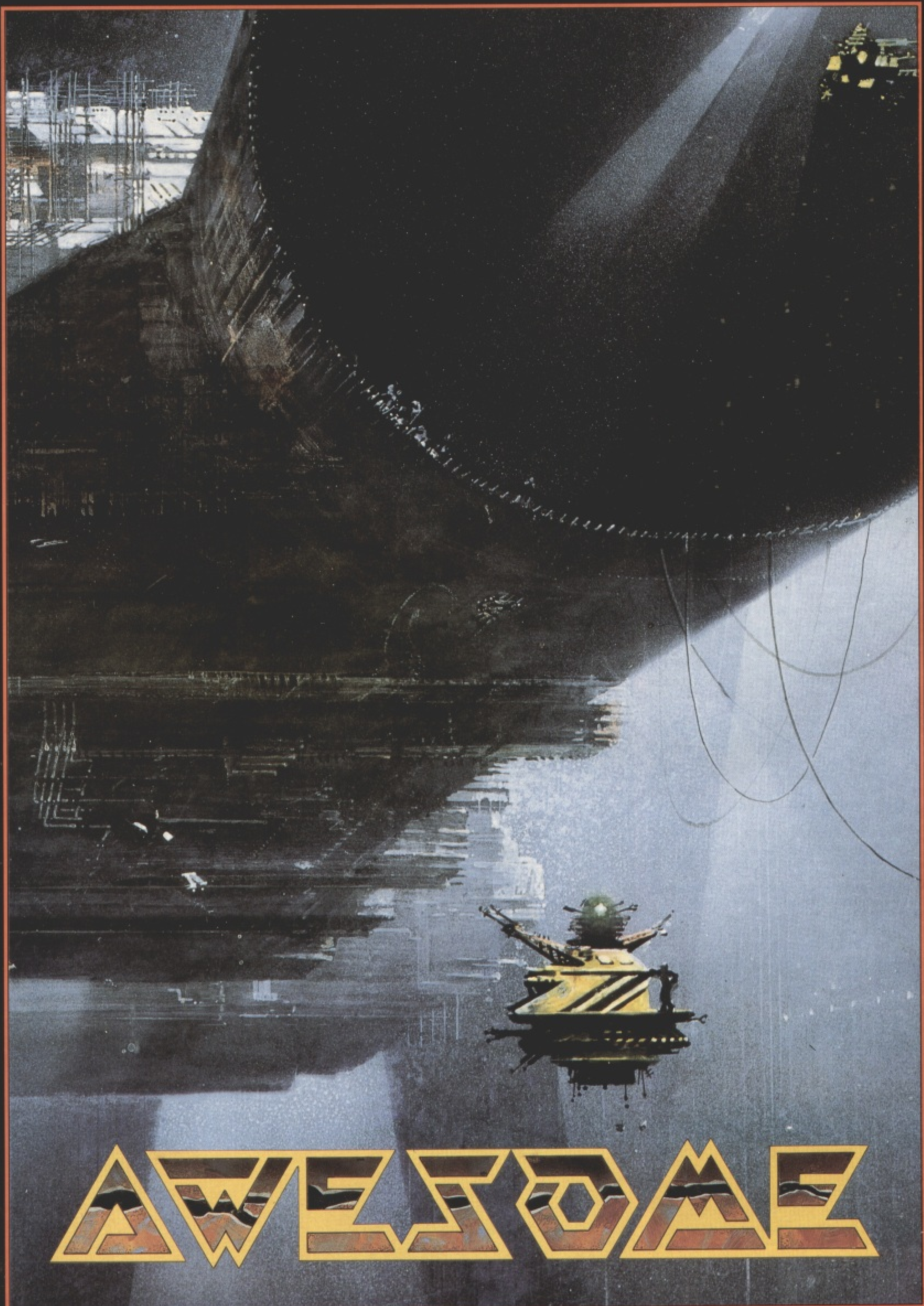
Although Team Suzuki is mainly based around the Suzuki 500cc model, Gremlin has incorporated the 250cc and 125cc classes as well. In each category you can enter the full championship season, take part in a single race, or go for a practice run on your own. Pushing the bike too hard leads to disaster, although mechanical failure, an inevitable part of any simulation, has yet to be programmed. For the grand prix season, Gremlin intends to implement the world championship points and table system, and may utilise the real-life track records to give you something to aim at. There's even the possibility of linking a couple of machines together to provide head-to-head races.

Music is provided by Kevin Bateson, Gremlin's resident musician, and a former member of a cyber-pop band called **The Bionic TV Buddhas**. Although he hadn't written specifically for games before, he used Amigas extensively in the band, and Gremlin was impressed enough by his demo tape to take him on. The three-minute loop took him just four days to write and is a kind of **Starsky And Hutch** theme tune remixed for the 90s.

The future for Gremlin isn't all racing, although it has got **Celica GT4 Rally** and **Super Cars 2** in the pipeline, and has just released **Lotus**. Projects for the coming months include work on a variety of consoles, **Switchblade 2**, and a major licence (**Project H**) due for release at Easter. However, what looks like being one of Gremlin's most impressive products to date (currently under wraps) is **Project L** – it won't be released until the end of next year, but it's already looking pretty special. Watch this space.

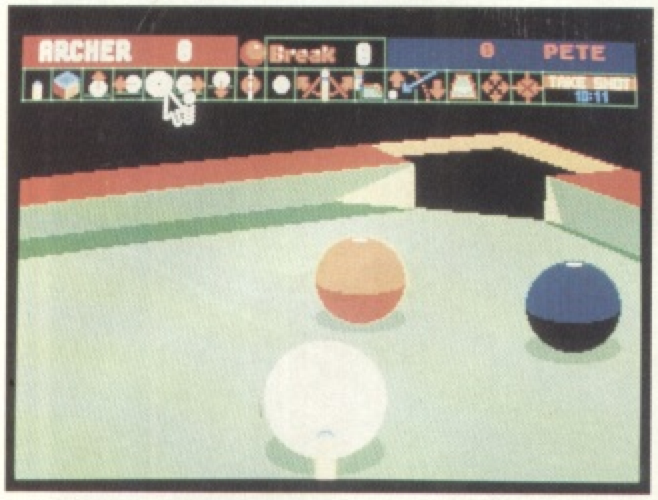

ATARI ST
AMIGA
IBM P.C .AND
COMPATIBLES
THE ARCADE EXPLODES!
AMSTRAD CPC
SPECTRUM
COMMODORE 64
SEGA
FIRE & FORGET™
THE DEATH CONVOY
II
As the pilot of an all powerful combat vehicle, you are engaged in the hot pursuit of terrorists. Go into combat and be confronted by enemies as different in their appearance as in their combat techniques.
The ability to take to the air will be your strength, use this to outmanoeuvre the enemy.
Pick up weapons, ammunitions and fuel. You'll have to work your way through the entire convoy and destroy the leading vehicle, before the ULTIMATE EXPLOSION.
NUCLEAR threat...Stop. DESTROYER CONVOY detected..Stop. Wipe out the TERRORISTS..Stop. Scientists in DANGER... Stop. IMMEDIATE ACTION..End of transmission.
QUICK REFLEXES, SPEED, INGENUITY AND NERVES OF STEEL ARE REQUIRED TO OBLITERATE THE OPPRESSOR.
SUPER FAST 3D ACTION.
15 INGENIOUS MUSICAL SCORES.
50 DIFFERENT TYPES OF ENEMIES.
5 SQUAD LEADERS TO DESTROY.
BONUS LEVELS
A MULTITUDE OF ARMS AND AMMO
LAND AND AIR COMBAT.
A FABULOUS ADAPTATION OF THE ARCADE GAME
TITUS™ ARCADE
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THE FINAL FRONTIER
From the creators of Beast and Beast II comes this awe-inspiring combination of shoot-'em-up action and trading stratagems. Featuring innovative hyperspace sections, full-screen aliens and a whole galaxy to explore: AWESOME will take you beyond the final frontier.
Amiga Screen Shots
WELCOME COMMANDER
LOG ON TO TRADING COMPUTER
LOG ON TO NAVCOM
RETURN TO SHIP
PSYGNOSIS

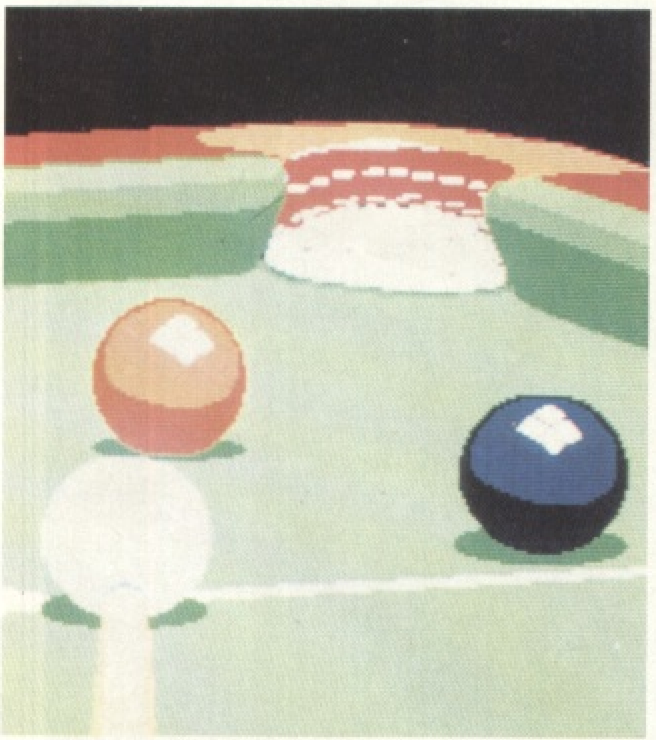

AWESOME

A Dream

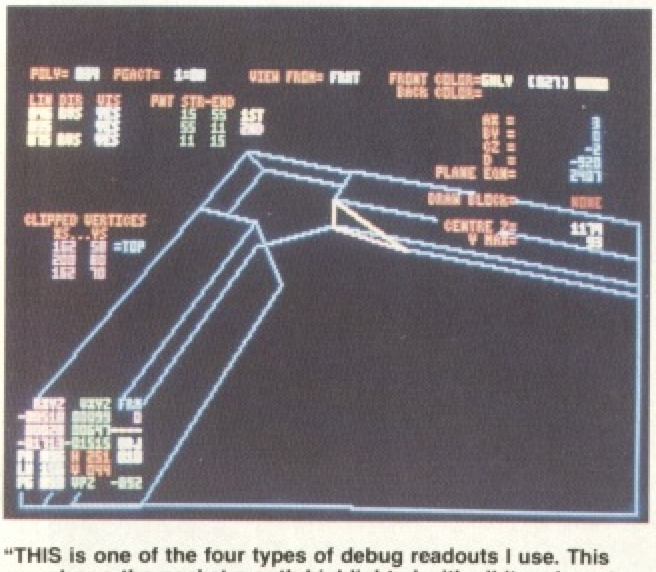
"I had this dream one night about
table with everything in front



"THIS is a shot from the real game which more or less replicates the original sample. Originally I was going to put nice little nets in too, but this would add about 120 points and 80-plus lines to the maths and plot routines. This would slow the game down a lot but add very little to the gameplay."



"THE ORIGINAL digitised image I sampled from a TV snooker competition around June 1988. Obviously I've retouched it slightly to improve edges etc."

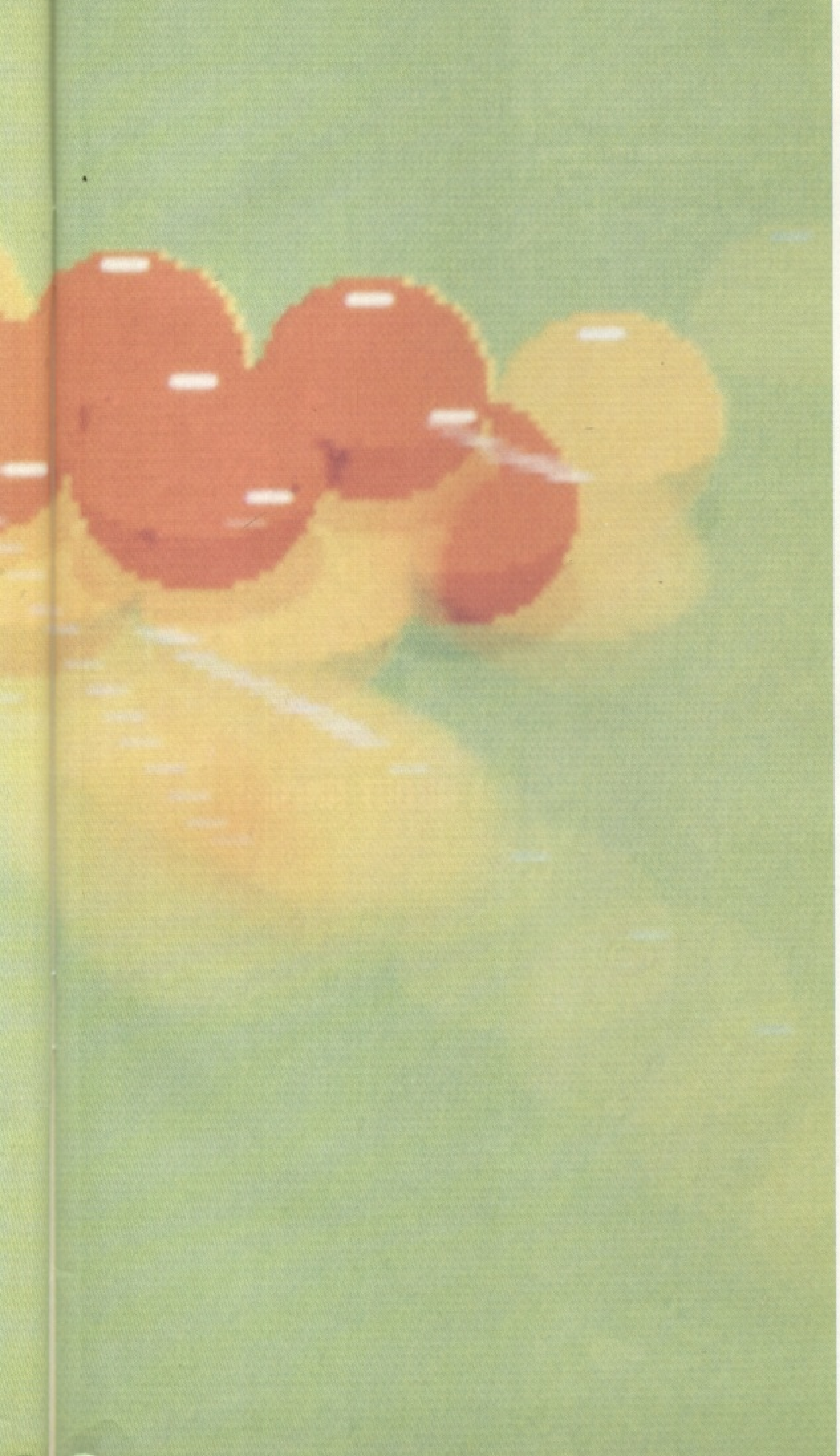


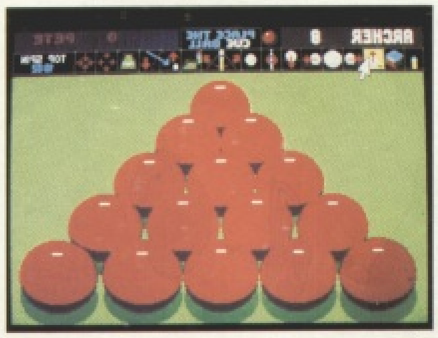
"THIS is one of the four types of debug readouts I use. This one shows the pocket mouth highlighted with all its relevant data printed up."



n Come True

out a snooker game, flying around a
ont of me. And it was exactly this."





ARCHER Maclean says this sitting in The One's cupboard-like playroom, idly toying with the ST's mouse. On screen a myriad of 25Hz polygons spin around in the shape of a snooker table. Upon this fully shaded and shadowed balls cannon off each other. This is **3D Snooker**.

A dream come true.

Unfortunately Archer's dream was way back in 1982 when the home computer technologies of the day weren't really up to supporting such a vision. He had a while to go honing his own skills as well on such memorable products as **Dropzone** and **International Karate**. It wasn't until Archer was nearing completion of **IK+** and had a chance to experiment with a video digitizer that his dream started to become a reality.

"I was mucking around freezing pictures of Terry Wogan and stuff like that. The World Snooker Championships was on at the time and I got this great picture of a corner shot – it was a real close up. On top of the balls were four frame window reflections and everything about it was just... so great. After a bit of touching up of the original image I thought, 'I could do a game like that'. I showed it to a few people and they said, 'You'll never do it'. With IK+ in it's final stages there wasn't too much I could do about it. And then, lo and behold, Nik Pelling brings **3D Pool** out. He had all sorts of fancy stuff, with 16-colour shaded balls, all done on an Archimedes. I thought, 'Ah shit, back to the old drawing board'. But when it came out on the ST and Amiga I thought, 'Oh, there probably is still a market for it'. That's when I decided to get really stuck in. I've been working on it over 12 months, on and off."

Despite being Archer's first foray into the world of polygon graphics, Snooker really is very fast – a lot faster than many other 3D products. Does he think that other author's have take a sloppy approach to their work?

"I would say other people are doing their own thing. Now I've got a 3D image here which has a 156 lines, 69 polygons and 96 points, which is not an awful lot. If you consider something like **Elite** or whatever it's got a whole universe to simulate. There are also polygons and objects made up of polygons, all with their own intelligence. A snooker table is a closed environment, and taking that into mind there are certain optimisations I'm able to make. I would say that the maths, the line clipping and point clipping are all areas that were targets for optimisations specifically because it's a snooker game. My own method of polygon clipping is, as far as I know, original and 400 per cent faster than any text book method I've seen. I could re-orientate the system to do other things, to be more general, but it wouldn't be as efficient."

To date Archer has tackled all of the technical problems to do with displaying and maintaining his 3D Snooker universe. The only trouble is there's no computer player to pot shots against. It's this problem that's going to being of major concern over the next couple of months. Many different opponents are on the cards, each of them employing their own particular style.

PROJECT
3D Snooker

PUBLISHER
Virgin Games

AUTHOR
Archer Maclean

INITIATED
September 1989

RELEASE
AMIGA
Spring 1991

ATARI ST
Spring 1991

IBM PC AND COMPATIBLES
Mid 1991

CUE BLIMEY!

POP SUPREMO duo Chas And Dave hit the charts with Snooker Loopy, their very own dedication to the sport featuring the vocal talents of many green baize champions. There was a verse about 'Wiggy' Willie Thorne's bald head and the chorus went (something) like this...

Pot the red
Then screw back
For the yellow,
green, brown, blue,
pink and black
Snooka loopy nuts
are we
We're all snooka
Loo-py!

IT'S a statistically proven fact that women often watch Snooker to ogle the male players' behinds.

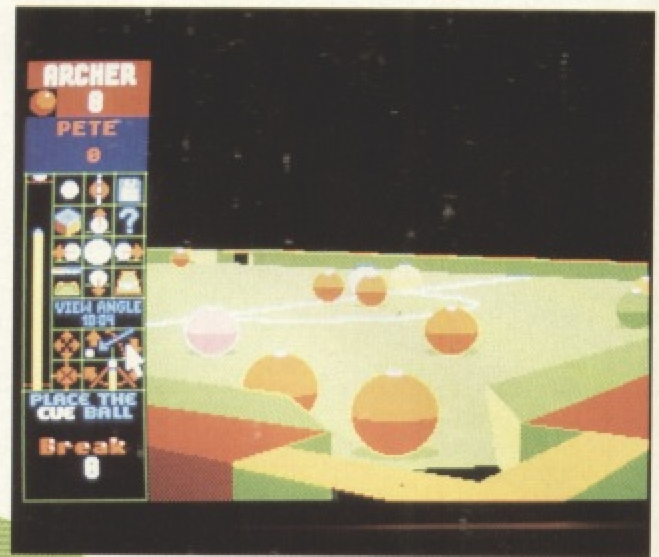
FAMOUS snooker players seem to attract nicknames like flies. Among the more famous of these are Cliff 'The Grinder' Thorburn, Alex 'Hurricane' Higgins, Steve 'Boring' Davis and 'Lightning' Jimmy White.



JUST ready for a tasty double cannon. Using the icons on the left all manner of different shots are playable, the player able to add top or side spin with ease (and a little chalk). Unlike previous Snooker simulations, the type of shots playable are limited by the placement of the white. As in the real thing, if you are hard up against a cushion then topshots are the only options. And if you don't use the blue chalk often enough you are due for a miscue.

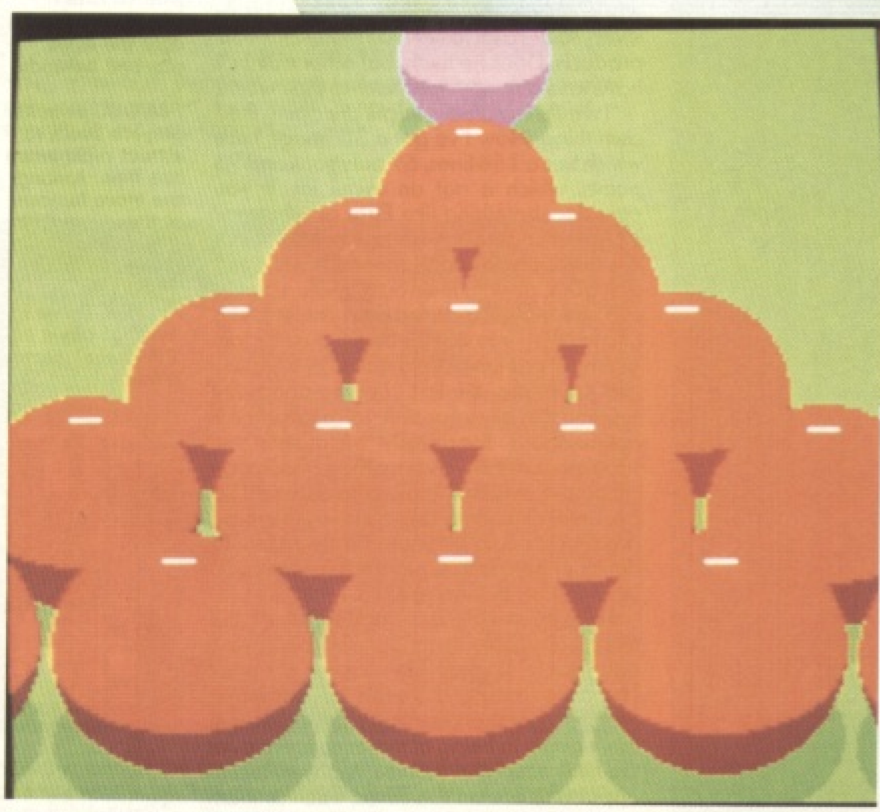


AMONG the many tools available to the budding Steve Davis is the very handy directional aid. As you aim the cue ball the dotted line shows the predicted path.



A GREAT strength of 3D snooker is the user-friendly front end, offering a plethora of different views to the player. The virtual camera moves in a way highly reminiscent of more expensive commercial computer graphics. Archer spent plenty of time to trying to achieve similar perspective distortions to a TV camera and has managed to create highly fluid and believable environment.





EVEN when displaying highly processor-intensive screens such as this large-balled one, 3D Snooker hardly ever drops below a very pacy 17th of a second refresh rate. During normal play the frame rate is mostly 25hz.

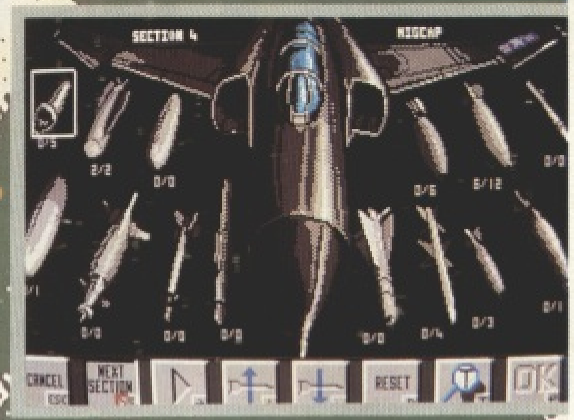
ALL ABOUT ARCHER

ARCHER MACLEAN'S first ever work was a computer scoring system developed in conjunction with Atari UK for ITV's World Of Sport. "At the time they were using systems costing 10 – 20,000 quid. We came along and said, 'No, we can do you a scoring program that looks just as good as what you're using now but costs nowhere near the price of your current system'. I was sitting on a riverbank somewhere up in Wales, two or three years running, doing the World Canoeing Championships. You'd sit there with the director in one ear and the camera guys in the other ear. All of a sudden the TV director's saying 'Right, top 10 scores with differential times – NOW!' It's live TV and if you make a cock-up, like press the escape key or something daft like that, all hell's let loose because all of sudden there's an Atari DOS screen going out all over the country. It was quite nerve-racking." Soon after Archer teamed up with US Gold to bring out **Dropzone**, an 8-bit smash hit shoot 'em up that stormed the charts in 1985 and went on to sell by the bucket-load in compilation and budget form. Since then, IK+ has more than distinguished him in the 16 bit marketplace. So what next? Obviously 3D Snooker's of top priority. Due to Snooker's total lack of popularity in the USA, Virgin has also commissioned a version of Pool for the American market which will keep Archer busy until early next year. After that there's the chance of a project tentatively titled **Indestructabubble**, plus a game design currently being considered by a major American arcade manufacturer.


CHASE H.Q.
Special Criminal Investigation
II
CHASE HQ II
Special Criminal Investigation
- continuing where CHASE HQ left off. The Arcade thriller takes you from the bright lights of Paris to the rugged terrain of the Sahara. Your mission is to track down, chase and apprehend the dangerous criminals.
It's FASTER - explosive power sends you bulleting through various terrains - hold the line or plough the fields!
It's TOUGHER - the criminals wield some heavy hardware - but so do you! You can shoot but you must dodge their flak... heavy gunfire, trucks unloading their cargo onto your bonnet... it's the meanest pursuit game to hit your micro
AMSTRAD
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FEATURES

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- Up to 8 friendly and 4 enemy aircraft on screen simultaneously.
- 2 different aircraft accurately simulated. 3 different roles: MIGCAP, IRON HAND, or STRIKE.
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- Carrier take-off and landing with "MEATBALL" landing aid.
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- View from all aspects and 14 in cockpit views.
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- Realistic terrain taken from contemporary operations maps including Hanoi, Haiphong and Than Hoa.
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MIRROR Soft

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BY THE AUTHORS OF FALCON.


MONTY PYTHON'S FLYING CIRCUS
THE COMPUTER GAME
IT'S A GOOD GAME
NO IT'S NOT
YES IT IS!
ATARI ST
AMIGA
SPECTRUM
COMMODORE 64
IBM PC
AMSTRAD
"What we have here is a BRILLIANTLY ORIGINAL and witty interpretation of the Python Theme". Zero 89%
"One of the tastiest slices of alternative arcade action since Venezuelan Beaver Cheese". The One 85%
Virgin GAMES
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Speedball II

SPEEDBALL II
The Bitmap Brothers And Image Works

ATARI ST

PRICE	£24.99
OUT	November
GRAPHICS	95%
SOUND	90%
PLAYABILITY	95%
VALUE	91%

OVERALL

94%

AMIGA
PRICE £24.99
OUT Late November

IBM PC AND COMPATIBLES
PRICE £29.99
OUT Early 1991











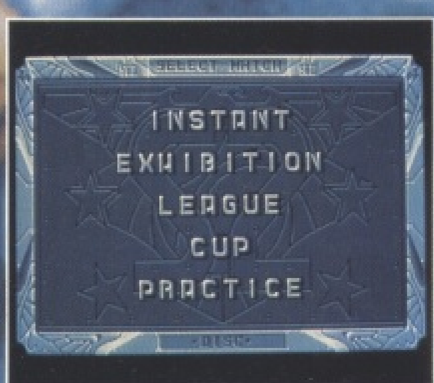
Gary Whitta goes back to the future with The Bitmap Brothers.

THERE COMES A TIME in every sport that, when the stakes get too high, corruption raises its ugly head. Such was the case with **Speedball**. Once the most popular sport in the galaxy, corrupt players, managers and promoters willing to throw a match if the price was right brought the game into disrepute. Speedball's organising body promptly pulled the plug on the sport – much to the annoyance of its millions of avid fans.

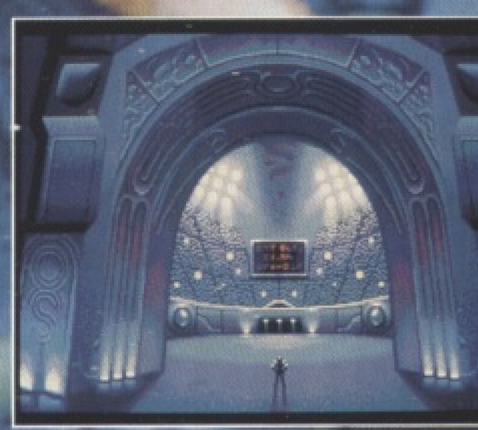
But now it's back by popular demand. The rules have been changed to allow less room for cheating, the scale of the game increased and the rules more violent to draw in bigger and more enthusiastic crowds. Now the pitch is bigger, there are more players to a team, more extra features, more weapons, more strategy, and more... Speedball.

May the best man win.





FIVE different game styles cater for every breed of Speedballer. The Instant Match is for those who just want to get out there and do it, pitting you against a randomly-generated computer team or another human. In the Exhibition Match it's the same story, except you get to play against any one of the 16 computer teams in the league. For the more serious contender, there's a League (as in the original) and a World Cup-style tournament. Finally, there's the Practice Match, where your team takes to the pitch without any opposition, allowing you to brush up on tactics and techniques.



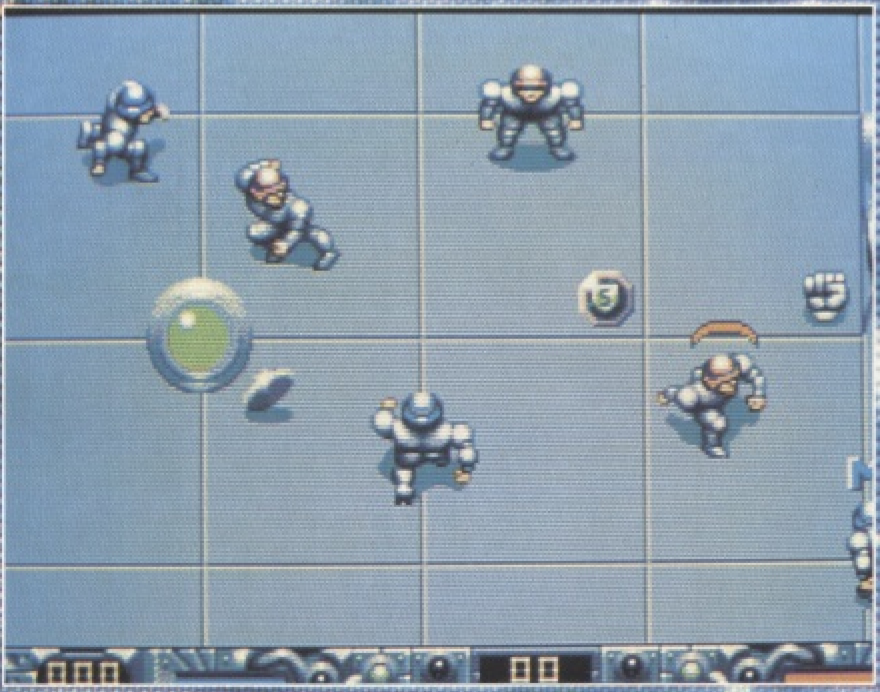


LEAGUE and Cup matches put you in the shoes of both Captain and Manager. The responsibility for picking and training the squad lies with you and you alone. You are allotted a fixed sum of money to purchase the best players you can from the Transfer Market – the better they are, the higher fees they command. A full squad comprises 13 players (nine in the first team and four reserves), each with their own strengths and weaknesses – as displayed by the eight all-important statistics: Attack, Defence, Speed, Throwing Ability, Stamina, Energy, Intelligence and Aggression. As Manager you can also study players' career records, load and save teams, and sell players on the Transfer Market to recoup funds.



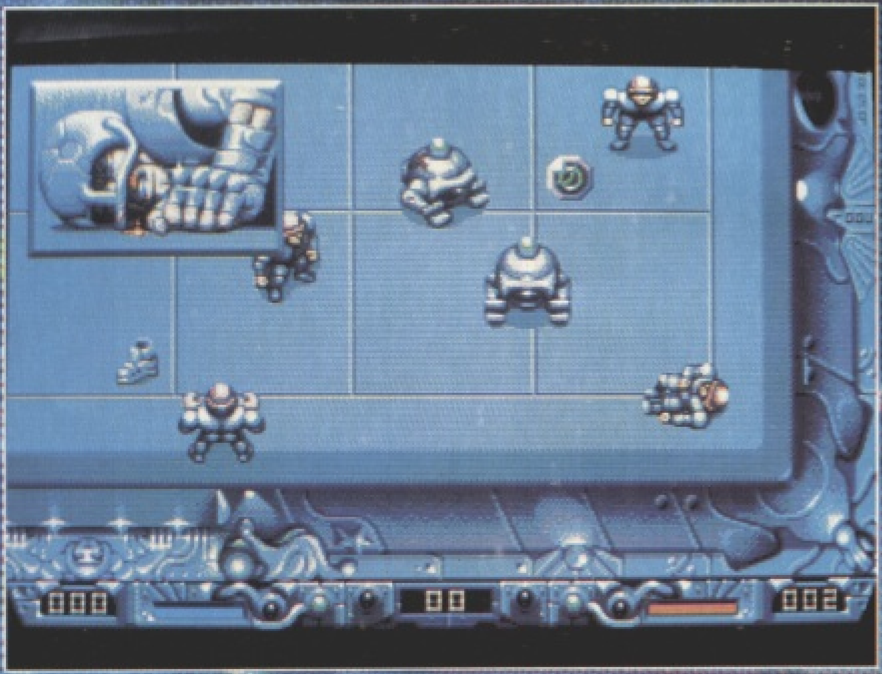
WHATEVER the type of match you play, a trip to the Gym is compulsory before you are allowed onto the pitch. Here your players don't actually train as such – instead they are kitted out with tougher pieces of armour that bump up their statistics. There are eight pieces in all, one for each statistic, and the more armour that's loaded on, the more proficient the player becomes in that department. Financial restrictions (armour costs hard cash) and a limit of 250 points prevent you from getting carried away, but it's possible to kit out groups of players or even the whole team with the same gear simultaneously. If you are really hopeless, an Automatic mode divides your cash up between the players and fits them up as best it can.

AND SO it's onto the pitch for the real action. Forget the crusty old 'shoebox' size limitations of Speedball. Now the pitch is two screens wide, five screens long and scrolls in eight directions – and with nine-a-side teams, that extra space is needed. One thing that hasn't changed is the basic objective: score more goals than your opponent within the time limit by whatever means necessary.

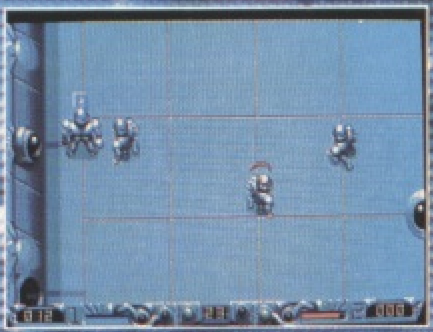




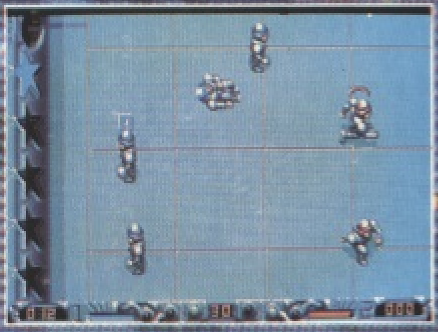
HERE'S WHERE it all happens – the Speedball stadium, as seen before every major game. The crowd roars, klaxons wail, and then it's down onto the pitch for some serious kicking.



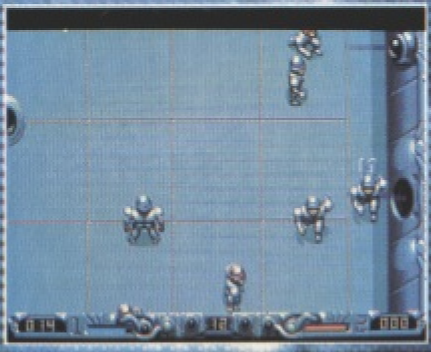
WHEN A TACKLE takes place, the victor is decided by comparing the tackler's Attack rating and the victim's Defence rating, and evaluating the type of tackle made. For example, a sliding tackle is likely to be more effective than a standing punch. The direction of the tackle is also an important factor. Come at your man dead-on and he's ready for you – but if you take him from behind (honk!) he won't know what hit him!



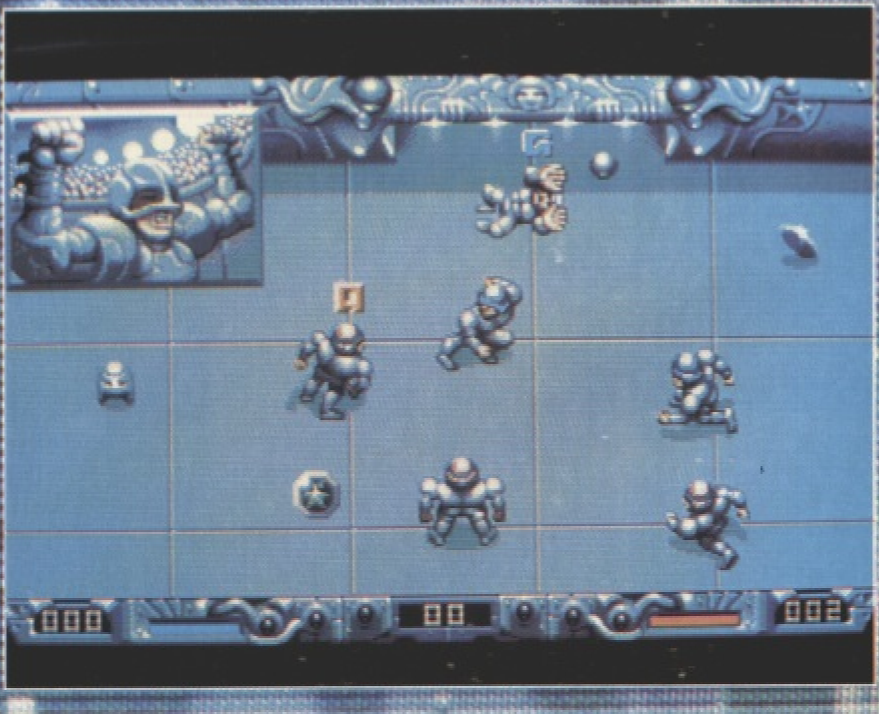
IN ADDITION to the expanded size of the arena there are now six Warp Chutes (portals in the side walls used to swap the ball from one side to the other) instead of two. It's possible to throw the ball in one and have it returned not just on the other side, but from another chute altogether!



BONUS Points are on offer for sharpshooters. Two sets of five target bumpers, one for each team, are strategically placed in the side walls on some pitches, and bouncing the ball off them awards bonus points. Hit all five targets in sequence, Pinball-style, and a super-bonus is yours.



WALL FEATURES add some nifty twists to the action. They look like harmless domes set into the walls, but bounce the ball off one and it bestows special powers – provided it's kept on the move. Lethal Bounce has the effect of electrifying the ball, making it safe for the team that activated it but deadly to the opposing side. With the ball energised it bowls right through the other team – not even the 'keeper is safe! But beware: if the ball stops dead on the pitch, it loses its energy and is back in play to the other team.



GOALKEEPERS now play a much more active part in the proceedings – they can travel across the whole screen area instead of being struck on their line. Improved intelligence means that, while not under your control, the 'keeper puts himself in the best position to protect the goal. He also has the ability to catch the ball and throw it out and to punch it out of the goal area.











ST The original Speedball is regarded by many as a bit of a mixed bag. It's tremendous fun to play, attractive to the eye and has lots of original touches, but at the same time you couldn't help but think that something more could have been done with it. In creating this sequel, Bros has very wisely left intact everything that made the original great – primarily the basic premise of the gameplay – and expanded and improved everything that didn't work too well or was missing. The most notable improvement, the size of the pitch, opens up a whole new world of gameplay and strategy, with the ability to make long passes, cross-court throws, and develop more elaborate tactics. The extra pitch features, particularly the Double Playfield ramp, also serve to make matches more frantic and enjoyable without distracting you from the overall objective. Both Management and Gym sections are welcome additions (one of the things that most Speedball players asked for was more flexible control of the teams) and, for once, do have a noticeable effect on the game itself – just try buying one of the Star Players and see what happens! Dan Malone's stunning visuals give the whole thing the polished look it deserves, and presentation is flawless, right down to the wailing sirens of the Medic Droids as they transport an injured player off the pitch! **Speedball II** is a tremendous improvement over its illustrious predecessor. You simply cannot do without it.

A With 32 colour graphics and enhanced sound on the cards, Amiga Speedball II promises to be marginally more impressive than its ST counterpart.

PC Relax, PC fans. It's coming, and every major graphics and sound card is to be supported. You just have to wait a few months, that's all...



TOKEN GESTURES

AS IN the original, bonus tokens pop up at random times and locations around the pitch, creating all manner of helpful effects. Coins provide cash for the team's coffers (invaluable for buying and training players), while lettered tokens do all the dirty work – temporarily, anyway.

SLOW makes the pitch like molasses for the opposition.
FREEZE brings the other team to a standstill.
REVERSE does just that to your opponent's joystick.
GRAB gives the ball, regardless of its position, to the player who collected the token.
BOOST increases your energy level.
SHIELD protects you from enemy tackles.
TRANSPORT acts like Grab but gives the ball to your attacker nearest the goal.
TIME OUT halts play, allowing you to substitute a player.
ZAP knocks over all opposing players.
SHUT boosts you defence by closing your goal doors.
MANIC boosts every players' statistics to maximum power.


IT'S WACKY
IT'S CATCHY.....
.....IT'S MORE THAN
UP TO SCRATCHY.
9 LIVES
Bob Cat has a girl in every town, but there is one who is special to his heart; Claudette Cat. Claudette has the biggest eyes you've ever seen and Bob aims to make her his Queen. Off Bob goes to sing his night song, but arrives just in time to see his beloved being whisked away in a net by two of the Mad Scientist's men. What horrendous experiments will the scientists carry out on old cutie paws? Can Bob save her in time?
Screen shots from Atari ST format.
Discover new wonders of animation around every corner and new levels of endurance in your joystick hand.
The platform game is back and how! 9 Lives contains some of the greatest animation ever seen in any computer game, its playability is amazing the desire to rescue the curvaceous Claudette Cat will keep you mapping for hours on end.
RAVE
RAZE MAGAZINE 93%
• Four massive levels each featuring over a hundred rooms.
• Stunning animation.
• The ultimate in platform playability.
• Original game soundtrack.
• Includes FREE colour poster.
ARC
REACH OUT FOR THE POWER
Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.
REACH OUT FOR THE POWER OF ARC
ATARI ST · CBM AMIGA £24.99
ARC, P.O. Box 555, Slough SL2 5BZ.



STANDING in the way of your map-making activities are puzzles galore, largely taking the form of manipulating switches across the current world. The switches interact with each other in certain ways waiting to be discovered. Switches do all manner of things, including activating lifts, re-arranging the landscape and causing exits to appear. On the panel at the bottom of the screen there's a hint box that flashes iconic clues regarding the type of buttons you should be pressing.

SPINDIZZY WORLDS
Activision

ATARI ST

PRICE	£24.99
OUT	Now
GRAPHICS	90%
SOUND	81%
PLAYABILITY	90%
VALUE	83%

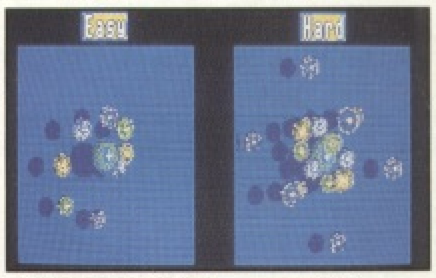
OVERALL
88%

AMIGA

PRICE	£24.99
OUT	Now

IBM PC AND COMPATIBLES
TBA

Spindizzy Worlds

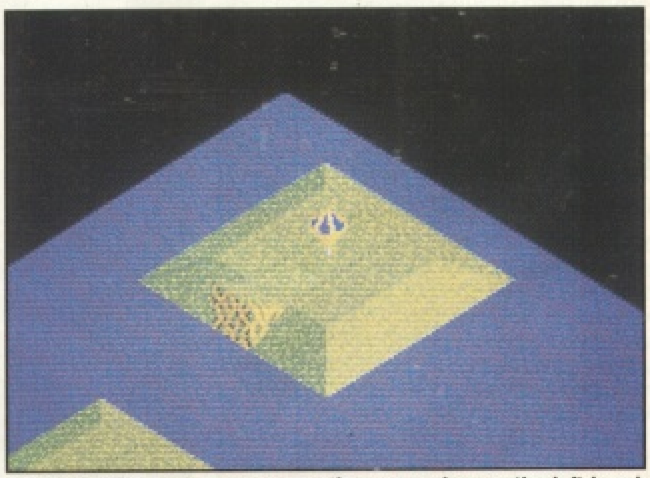


HERE THEY ARE. The two world-heavy clusters aching for some good hard exploration. It's quite a task and apparently there's easily four hours of solid gameplay sitting there. For anyone vaguely familiar with *Spindizzy*, 8-bit precursor to Spindizzy Worlds, there's over three times as much land to be mapped here as there was before.

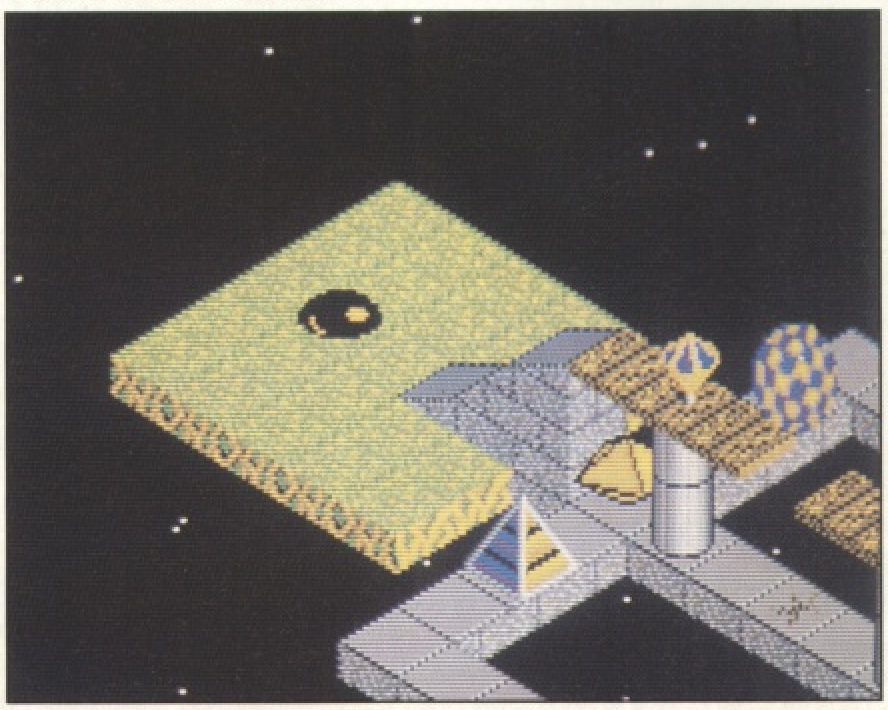
Gary Liddon gets in a right old twirl with the 'sequel' to Paul Shirley's *Marble Madness*-inspired classic.

MAPPING out a cluster of planets. What sort of thing would you use to do that? A round thing? A square thing? A inverted tetrahedron thing spinning on its nose would be quite good. And you could call it GERALD (which could stand for something like Geographical Environmental Reconnaissance And Landmapping Device). Yes, that's it. That's the thing.

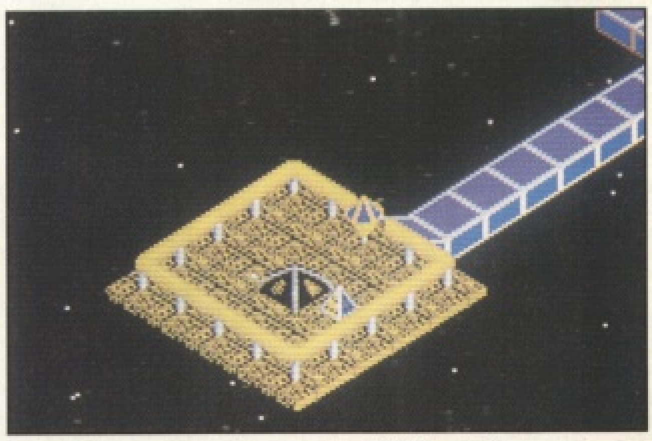
There are other things you may meet along the way. Round things. Square things. All of them bad things. There are some puzzles to solve too. Now what sort of things will you use to do that?



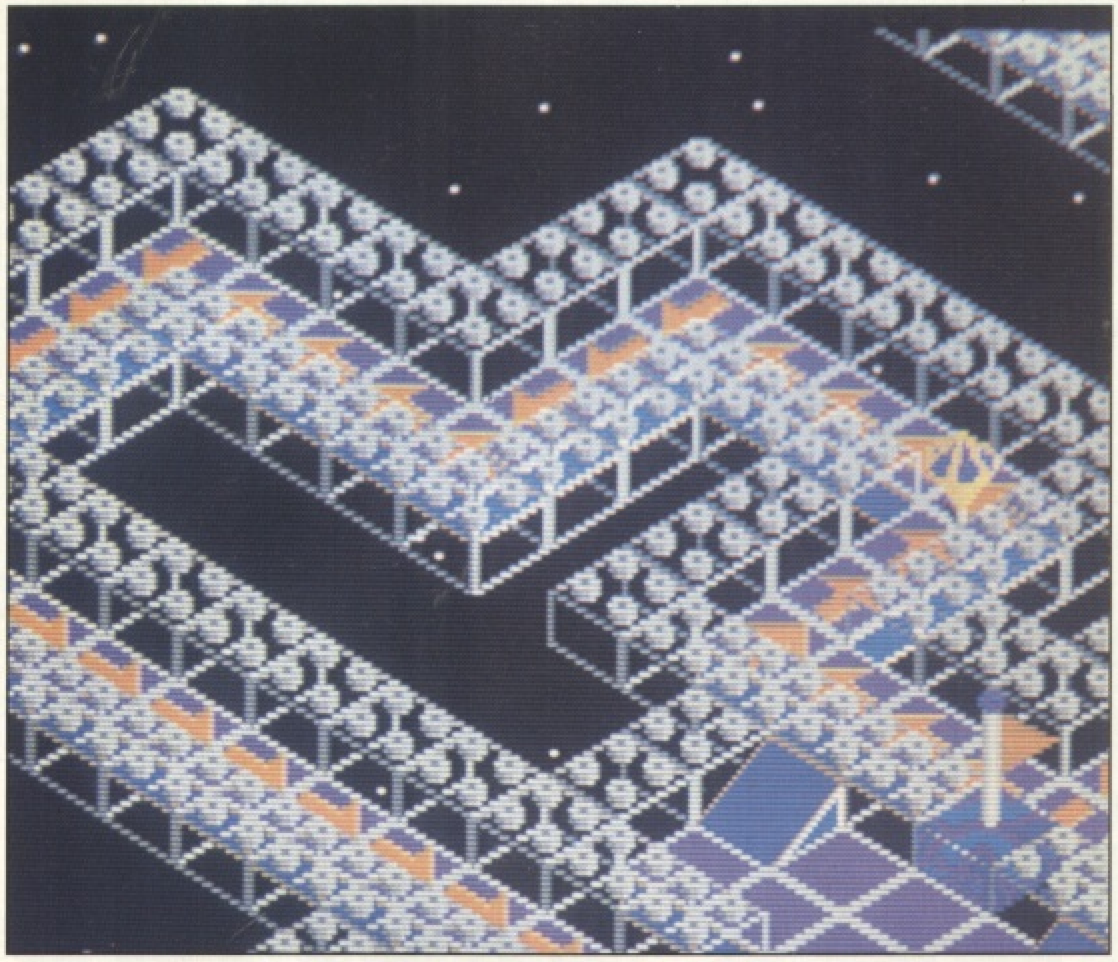
IT'S WORTH keeping an eye on the energy bar on the left hand side of the screen. Jewels are scattered about each world so collect them and bump the Energyometer. Once you get into the Spindizzy way of lateral thinking (basically sadistic hedonism) you should start discovering the many bonus worlds, each of them overflowing with energy-laden jewels.



ALSO causing a bit of a headache is some of the tricky terrain to traverse. Author Paul Shirley has designed some total stinkers – he must have been in an absolutely terrible mood when he was knocking these out. You will probably end up cursing his name with gay abandon but that doesn't necessarily mean you are a bad person.



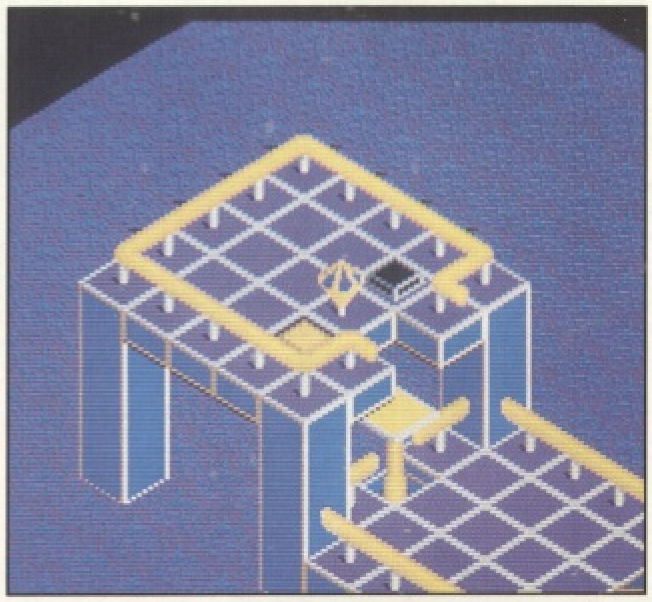
APART FROM the puzzle aspects to hinder and harass throughout your exploration of Spindizzy Worlds there are a few aliens to contend with. They are none too clever though and are easily avoided once you get to grips with the technicalities of the control method. Mind those pyramids, missus!



THERE'S A VAST ARRAY of stuff lying around the floors of Spindizzy Worlds. Arrows push GERALD in the direction they point giving you little choice of where to go. Needless to say, the worlds chock full of these squares have a habit of dropping you into very nasty situations.



SOME WORLDS have icky slime all over the shop. Guide your tetrahedral cartographer over a slimy square and you travel at a speed popularly known as a 'snail's pace'.



LOST YOUR WAY? Don't dismay. The map's your answer. Now you can see the whole level before you from a Captain Birdseye view.



MIND THE LIFTS! Sometimes activated by switches, the lifts go up and down, taking GERALD to dizzy new heights (or depths) if he's on one.

SPIN YOUR CHIN!

Thanks To Activision

DON'T GET IN A SPIN! Activision is offering 10 copies of **Spindizzy Worlds** on the ST or Amiga to the lucky winners of this super competition. All you have to do is correctly answer the three spin-related questions below, and bung your answers on a postcard or the back of a sealed envelope addressed to **I'll Have To Ask Jimmy About That One**, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. The first 10 correct entries pulled out of the hat after 28th November 1990 win their senders a copy of Spindizzy Worlds. And don't forget to tell us if you own an ST or an Amiga!

THE QUESTIONS

1) How long does it take the Earth to spin once on its own axis?
A) 365 Days
B) 24 Hours
C) A Week

2) Which one of these playground attractions spins?
A) A See-Saw
B) A Roundabout
C) The Swings

3) What was Paul Shirley's previous 16-bit game?
A) Warhead
B) Quartz
C) Damocles

The editor's decision is final, and no correspondence will be entered into. Employees of EMAP and Activision, their friends and relatives are not allowed to enter.

ST It's a sort of arcade puzzle thing really. This doesn't sound very specific, but it's hard to sum up something as unique as **Spindizzy Worlds**. The greatest thing about Spindizzy Worlds is how it works so well on quite a few different levels. At first your main concern is the control of GERALD and mastering all the digital dexterity needed to keep him in play. After that you are introduced to the fairly simple puzzles, and then, when you get the hang of binary switches and lifts, you have to cope with some of the more advanced problems. At first it is a little hard but the Easy Cluster's nine world's provide an simple backdrop to get used to controlling GERALD. After a while you soon pick up the skills needed to get down to some serious exploration in the Hard Cluster. Surprisingly enough, the left-right flick screen display employed isn't the wind up you'd expect. Once you get into it all you just stop noticing what is at first a highly annoying video trick and end up getting well stuck in. It's great. You'd be more than a bit dizzy to miss it.

A Unlike the majority of Amiga developers converting from their ST originals, author Paul Shirley has taken full advantage of the Amiga hardware and replaced the ST flick-screen presentation with full directional scrolling. What's more, clever programming tomfoolery by Paul gets the Amiga version zipping along even faster than the already speedy ST version!

PC The PC incarnation will probably be very nice indeed if it ever happens. There was a strong possibility that Mark Roll, author of the excellent PC conversion of **The Sentinel**, was up for the job, but after Activision's trouble 't mill the future of PC Spindizzy Worlds is a bit value and hazy.


ATARI...THE POWER BEHIND
CHRONICLES OF OMEGA
A MAGICAL QUEST WHERE GOOD...
...CLASHES WITH EVIL...?
In the far off land of Omega, the peaceful existence of its people is thrown into panic as the jealous forces of evil abduct the children one by one. Hate and unhappiness spreads throughout the land until a fateful mistake is made .... one of the magical twins – Alvin and Irma – is taken captive.
As the remaining seventh twin of a seventh child, your desperate quest brings you in conflict with the footsoldiers and Champion Warriors of the Evil Demon. Aided by the kindness of the Good Witch and your own mystical powers, battle your way to the Demon Castle for the final encounter and ultimate freedom for your twin and friends.
Screenshots from ATARI ST
ATARI ST & AMIGA £19.99
ARC
REACH OUT FOR THE POWER
Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.
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S.T.U.N. RUNNER™
TENGEN
The Name in Coin-Op Conversions


FEEL THE POWER...
S.T.U.N. RUNNER
A STUNning coin-op – now a STUNning computer game...
Grasp the controls and enter the awesome three-dimensional world of the S.T.U.N. Runner. Travel ahead in time to the 21st Century and experience the thrills of racing at speeds of over 900 miles per hour!
Exhilarating.... Challenging. The S.T.U.N. Tunnel Network leaves you gasping. Like a bobsled race you can increase your speed by riding the outer walls of the tunnel. Blast armoured drones and Mag Cycles out of your way and hit the boost pads for massive injections of speed. These catapult you to warp-speeds – so fast that you appear transparent and can even pass through enemy vehicles unharmed.
Complete the various challenge screens and race through the S.T.U.N. Network towards the 'Ultimate Challenge'.
FEEL THE POWER!
Available on: IBM PC 3.5" & 5.25" Atari ST, Amiga, Commodore 64 (cassette, disk) Amstrad (cassette, disk) Spectrum +3, Spectrum 48/128
Programmmed by: The Kremlin
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Published by Domark Software Ltd, Ferry House, 51-57 Lacy Road, London SW15 1PR Tel: +44 (0)81-780 2224
IBM PC (EGA) Screenshots
DOMARK

COVERT ACTION
MicroProse

IBM PC AND COMPATIBLES
PRICE £39.99
OUT December
GRAPHICS 81%
SOUND 80%
PLAYABILITY 91%
VALUE 79%

OVERALL 88%

AMIGA
TBA

ATARI ST
TBA

Covert

Not all spies and secret agents lead glamorous lifestyles. As MicroProse reveals its official secrets, Paul Presley goes in search of the truth.

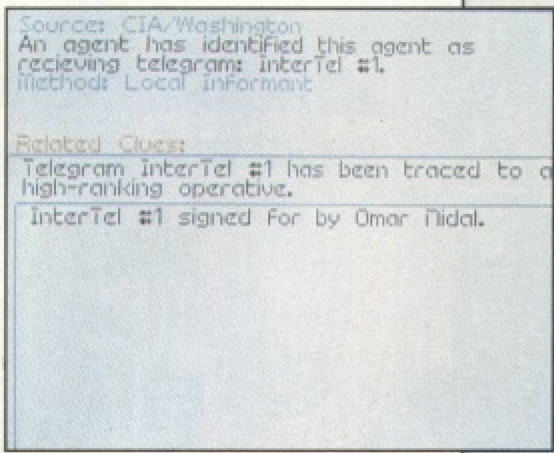
DESPITE POPULAR BELIEF, the CIA is not filled with world-saving, gadget-wielding supermen. The closest they have is Max Remington, freelance agent. Max is called in for only the biggest jobs, the jobs commissioned by the President himself.

Covert Action has 26 'jobs', each controlled by a different criminal mastermind and comprising a varying number of crimes. Although your immediate task is to solve the crime at hand, you must always keep in mind the bigger picture and be looking for a way to arrest Mr Big.

The crimes are solved through four sub-games: code-breaking, car chases, phone tapping and break-ins. Thoughtful use of each one helps to uncover clues as to what the crime is, what criminal organisations are involved, what their respective roles are and where they can be found.

However, things are never as simple as they appear and the enemy is always on the move, plotting and scheming. One wrong move on your part could cause a key suspect to go into hiding and the case to fall to pieces.



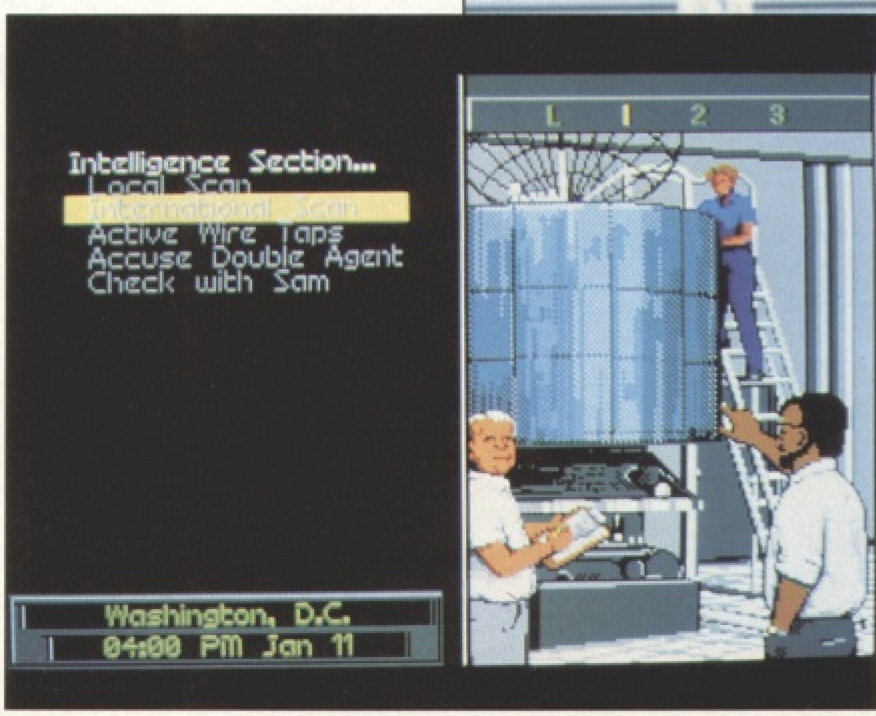


BEFORE each mission the Chief of Security provides the few clues he has been able to uncover. From these you should be able to discover a starting point for your investigation, usually at an organisation's headquarters or an agent's hideout. Phone-tapping or break-ins are the best ways of gaining further information at first.

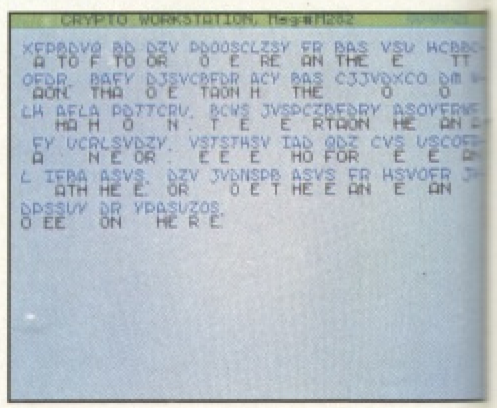
"If Sidney Reilly is the ace of spies, then a new card is needed in the deck for Max Remington."
Bruce Shelley, Covert Action Manual



THE CIA's data section is capable of providing background information on any of the suspects, organisations, countries and so on. You can also check over whatever clues you pick up here, linking them to other information gathered to see if any connections suddenly crop up.



THE INTELLIGENCE section is where Sam is based. Acting as your right-hand man he can usually keep you on the right track by suggesting what your next move should be, from bugging a possible hideout to arresting a suspect. Scanning the local or international newspapers and police reports is also advisable. Be warned though: ensure you have enough evidence or you won't be welcomed back into the building.



THE FINAL section in the CIA is the Crypto Branch. Any secret messages that are intercepted are usually in code. This takes the form of a simplistic process of letter substitution (one letter for another). After being given the letter 'E' (the most common in the English language) and counting the number of times each letter appears you are left to work out the rest.

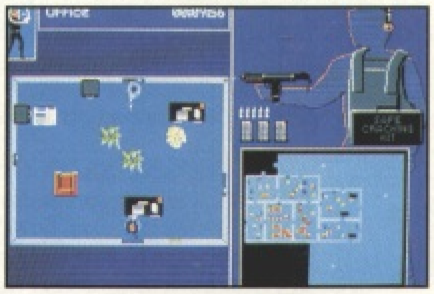
Action



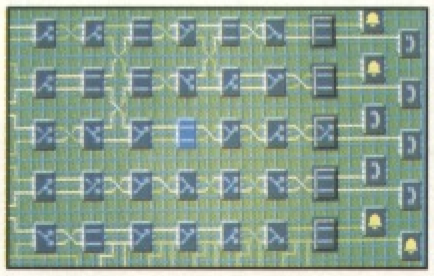
EVERY GOOD spy thriller has a car chase and this one is no exception. Car chases can be used to arrest a suspect or to follow them to their hideouts. Two cars are chosen to trail the target (judged on speed and 'conspicuousity') and proceed to follow him around a large map of the city. A bit of strategic thought is needed here if you are trying to arrest the suspect as you have to find a way to make both cars touch, usually by using one car to stay behind him while the other tries to take another road to cut him off.



THE OTHER WAY to arrest a suspect is to break into his hideout and snatch him at gunpoint. This can also be used to gain information through the use of bugs and photographs. Up to five pieces of equipment can be taken, ranging from Uzis and Kevlar armour to motion detectors and fragmentation grenades.



ONCE INSIDE you are given a room-by-room map of the building. Plants, tables chairs and so on can all be bugged, while safes, filing cabinets, desks and the like contain documents for photographing. Furniture is also handy for hiding behind when the guards discover your presence. Max can always duck, jump, grapple or even disguise himself as a guard in order to escape.



ONE OF THE easiest ways to gain information is by tapping the suspect's phone. Gaining access to the telephone circuit board you cut off the electric current flowing to each phone. The flow is diverted by swapping the chips around until it can't reach the phones lines. There are also alarms that the flow must avoid otherwise the guards are alerted.

PC The usual doorstop size manual welcomes you to Covert Action, indicating that a fair amount of reading time is in order before you are likely to get anywhere. Thankfully this is made easy to read by the additions of 'The Max Remington Story' and the reports on real-life espionage that crop up at relevant points. The four action games within are fairly easy to master – knowing when to implement them and what to make of the clues revealed is the tricky part. However, you are rewarded with a certain feeling of pride once enough evidence is gathered to piece together the crime, rather like reading a whodunnit and managing to figure out the killer's identity before the final page. Apart from a fairly simplistic look, practically everything is up to the high-class standards expected from MicroProse, and it's only after really spending some time with it that you can come to appreciate the work involved. Ultimately Covert Action is a highly entertaining and very involved venture. It's a perfect way of spending a lazy Sunday afternoon.

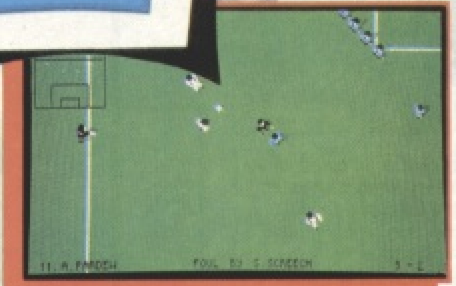
A MicroProse is, at present, unsure as to whether there will be a conversion. If one is produced, it certainly won't be appearing until late next year.

ST Details of the possibility of a conversion to this machine are also vague. Again, if anything does happen, it won't be released until late next year.

KICK OFF 2

A NEW DIM[ENSION IN] SOCCER SI[MULATION]





Amiga Screen Shots

- BLISTERING PACE
- PIXEL PERFECT PASSING
- SUPERB TACTICAL GAMEPLAY

KICK OFF 2 greatly enhances the gameplay of KICK OFF, winner of the THE GAME OF THE YEAR in the U.K., and similar awards right across Europe. A host of new features have been added to the ones that enthralled players the world over.

* **Full size multi-directional scrolling pitch with the players, markings etc. in correct proportion.**
* **1 to 4 players option. (Amiga and ST only)**
* **2 players TEAM option against the computer or 2 other players. Hundreds of players each with a unique combination of attributes (stamina, pace, etc.) and skills (passing, shooting, tackling, etc.)**
* **Instinctive Kick Off joystick controls to dribble, pass, shoot, head or chip the ball and do sliding tackles.**
* **Set piece. FREE KICKS including dummies and the ability to dip the ball or bend the ball round a defensive wall.**
* **9 types of corner kicks with full control of shot power. Long and short throw ins.**
* **Team selection from a squad of 16 with substitution and a choice of tactics.**
* **League and cup competitions with Extra Time, Injury Time and sudden death penalty shoot outs.**
* **Facility to view, edit and save the Action Replays and create a Golden Shots disc.(Excl. IBM & CBM 64)**
* **Facility to load Player Manager teams and tactics for a single or league game.**
* **Red and yellow cards, 16 different referees, injury time and a host of features to create an atmosphere for a game which is real fun to play.**

ST ACTION - The best game ever to grace the ST. Highest accolade I can give.
AMIGA USER INT - The best computer game ever **97%**
THE ONE - Ultimate soccer simulation. **96%**
THE ACE - Brilliant. Buy, Buy, Buy. 930.
AMIGA FORMAT - Best footy game to have appeared on any machine. **94%**
ST FORMAT - What a game! Gem to play. Magic. **90%**
C & VG - Championship winning material. **95%**
GAMES MACHINE - Probably the best sports game ever. **92%**
COMMODORE USER - No other footie game can touch it. **90%**
AMIGA ACTION - Surpasses all other football games. **93%**
POPULAR COMPUTING WEEKLY - Nothing short of brilliant.
NEW COMPUTER EXPRESS - Computer football event of the year.



AMIGA & ST £19.99 EXP. AMIGA £24.99
IBM (AT & XT Turbo, EGA & VGA) £24.99
CBM 64 - SPECTRUM - AMSTRAD £9.99, £14.99

An International class player takes charge of a third division club as Player Manager. His brief is simple **-Bring Back The Glory Days.**

His success depends on his playing skills on the pitch and managerial skills in devising winning tactics, aquiring the right players from the transfer market and building a team worthy of the highest honours.

* **Unique facility to design and implement your own tactics.**
* **Over 1000 individual players, each with a unique combination of attributes and skills.**
* **A lively transfer market. Haggle for the best deal.**
* **4 division league and a cup tournament with sudden death penalty shoot out.**

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Dragon Breed

Gary Liddon goes a-roastin' 'n' a-toastin' with Activision.

KING KAYAS of the Agamen empire has got a lot of bother on his plate. With a hop, skip and a jump it's onto the back of his snaky dragon to kick some collective alien ass. Luckily, Kayas' dragon can shoot more than flames, and it's invulnerable too. So whistling a happy tune it's off to war through seven levels of alien-packed death.



LOOK at that! You can leap off the old boy and get out for some running, jumping and firing frolics. Careful positioning of your dragon before going walkabout provides the player with a powerful shield from attacks above. But don't walk off the edge!

DRAGON BREED
Arc Development And Activision

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OVERALL 89%

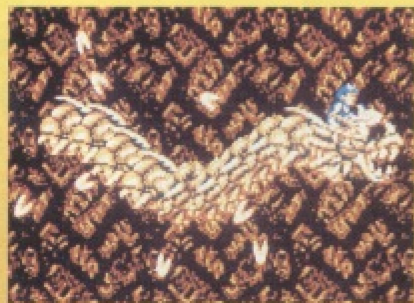
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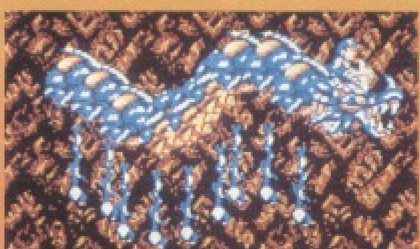
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KNOW YOUR DRAGONS

TINY baby dragons usually cross your path throughout the levels of Dragon Breed, so what do you do? Blow 'em up! That's right, blow 'em up and get one of four coloured jewels to power up your steed. You can boost the old snake into Blue, Gold, Silver or Red from it's original weedy Green. But don't stop once you get one jewel as subsequent pick-ups of a similar colour makes the dragon's abilities even more extreme and violent! Different hues mean different powers and this easy to follow guide should give you the general idea...



GOLD DRAGON
KAZAM! A *very* powerful and advanced sort of dragon that fires off its scales with no damage to itself but huge fatalities to any nearby nasty types. Sensible stick wiggling persuades Goldy to curl around you, forming an impenetrable shield of reptile flesh.



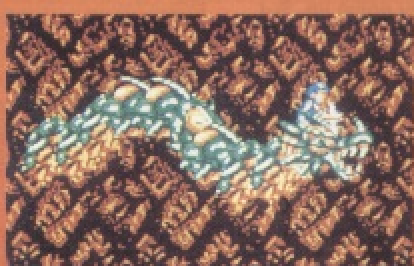
BLUE DRAGON
DROPS dubious-looking blue stuff from its rear parts. It also curls up below you to form a bottom protector.



SILVER DRAGON
IF YOU WANT wads of homing midget dragons whizzing all over the place then you can't go wrong with one of these.



RED DRAGON
WHAT'S that stink? A bad case of flaming halitosis accompanies Dragon Rouge, and that's just the stuff needed if you plan on a-roastin' and a-toastin' a level-full of no good nicks.



GREEN DRAGON
THIS IS the default dragon you get after losing a life. It's the sort of dragon Morrissey would like. What a wooden spoon.



BIFF Biff Biff. It's a fight, boys and girls, but we all know fighting isn't big or grown up or clever. No, it's fun, so here we are, all set for a bit of Barney with the 'interesting'-looking Big Boss from the end of Level One.



YET ANOTHER big beast looking for a punch up. This one's found in the middle of Level One. Shoot out its stars for the desired effect.

TECHNOPORN

SMOOTH-SCROLL screen raster I/O sprite-plexing poke-a-rama. All that Computaspeek, we love it here at The One. And being pals to the men of wealth and taste in the programming industry we are always privy to all sorts of secret facts and figures. Just like these...

DRAGON Breed is a wearing a delicate pink chiffon maximum of 32 enemy sprites, tastefully garnished with a total possible selection of 16 glorious enemy bullets. There are 12 segments in the dragon's beautiful flowing tresses, offset by a piquant 32 player missiles. So along with the four pickups available you have a glorious 112 sprites to play with. And as a special bargain this month only, there are seven levels of 3,840 by 288 pixels scrolling backgrounds thrown in absolutely free. The price of all this beautiful tableau? An extremely generous 17 frames per second on the ST and 25 for the Amiga.

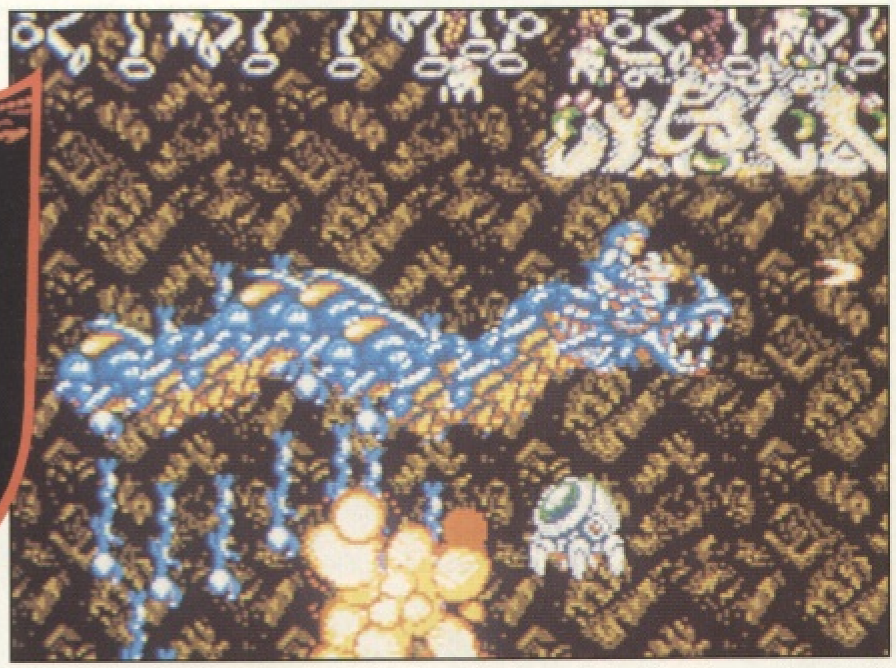


EVER PLAYED R-Type? Of course you have, and in a rather similar manner to that all-time excellent blaster you boost the beefiness of your bullet by holding down the firebutton. Let go of the button after a while and instead of the normal size zaps, a great big head (like the one in this picture) shoots out of your dragon's gob.



OH DEAR. There's lots of trub on the boil here – just look at all those sprites. What do you do? Riders of the Golden Dragon can deftly wiggle their joysticks and find themselves protected in the manner seen here.





HERE'S KAYAS riding bravely into battle on the laser-raining Blue Dragon. It wouldn't be very nice having one of these do an urban pigeon on your Peugeot 205.

ARC ANGELS

SEVEN MONTHS of work and it's all finished! Tim Round, old-hand of Arc Development brings in the goods on the ST and Amiga. With tons and tons of great big sprites whizzing around on a scrolly backdrop, Dragon Breed would set a lot of programmers knees a-trembling. Not Tim, he just revved up the old PDS, cracked his knuckles and coded like Billy-O.

Graphics are the work of new boy Paul Michalak with Dragon Breed seeing his first published work. And very stunning they are too, showing a close resemblance to the wowness of the Irem original. Paul Walker, the man graphically responsible for previous Arc conversions of **Crack Down** and **Forgotten Worlds** for US Gold, also put some hours in on the project, contributing to general touching up and loading screens.

Irem supplied screen dumps of the most of the sprite creatures but neglected to include their complete animations. The devils, their wrists will be slapped one of these days. Atonements were made ever so slightly by the providence of dumps of all the backgrounds.



LEVEL THREE has loads of these big-gobbed monsters giving you some lip. But don't go dying like Kayas is about to here. No, instead tool up with a venomous blast and zap the belligerent buggers. Now watch the claret spill all over the carpet.

ST Dragons really are where it's at. What with **Saint Dragon**, **Dragon's Breath** and Gordon Houghton's recent corpulent Dragon article, they really are all the rave. Irem's treatment of the reptile monsters of myth is very nice. The company's produced a very playable shoot 'em up which these computer versions replicate beautifully. There are similarities to **R-Type** (the bullet booster is practically identical), but there are more than enough original features to keep even the most world weary of blasters' eyes open. All in all, absolutely lovely. It's great to see something so immediately pleasant to play. The Arc boys should all be putting their arms out of joint patting themselves on the back for doing such a great job.

A Lots of tweakery provides a bit of boost in the Screen Update Speed department, and some tasty-looking parallax scrolling is an added bonus. The gameplay's exactly the same though: super duper.

PC What a blow, eh. There's nothing planned on the **Dragon Breed** front for this machine and its compatible friends.

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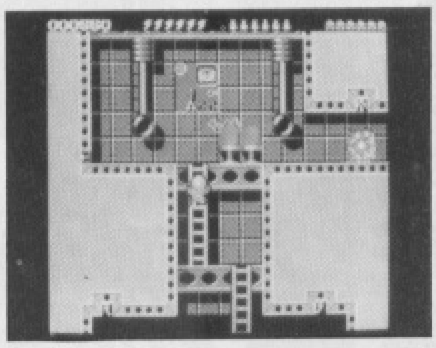
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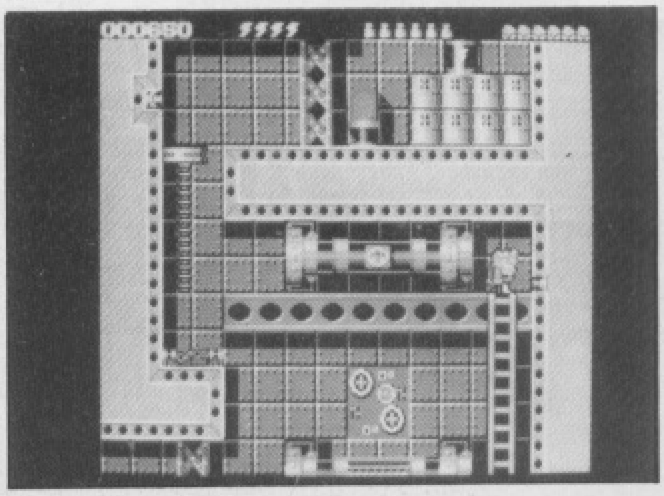
Rick Dangerous II

In the first of a five-part series, Rick's creator, Simon Phipps, explains how to tweak the nose of danger and be best.

LONDON 1945... Rick returns home to rest after thwarting enemy plans to destroy London. All is not well however. A mysterious fleet of strange alien spaceships has besieged the capital.

Back in a flash! And as dangerous as ever, Rick heads for Hyde Park, the landing site of the strange alien craft...





BEFORE WE BEGIN it's worth mentioning that this level is split into three vertical towers. Now all you have to do is get inside the alien spaceship in one piece...

Run straight across the grass without stopping. Lasers will fire all around but explode within an inch of your new cape. As you enter the next screen, shoot the robot that climbs down the ladder. Run across to the right and use dynamite to blow away the grey metal door.

Walk right, through to the 'Hidden Room' and collect the bonuses. Exit stage left.

Walk to the foot of the ladder that leads into the alien spaceship. Climb straight up the ladder without hesitation. The lasers will fire and explode behind you.

Climb the above ladder almost to the top. Choose your moment to climb up and avoid the electrical fizzle. Now quickly crawl left from the top of the ladder and punch the button on the wall. This switches off the laser to the right of the screen. Crawl right, underneath the electric fizzle, and exit to the right.

Shoot the two robots. Climb the right-hand ladder and punch the right-hand wall button. This sets the left-hand moving platform in motion.

Step onto the moving platform and duck when it reaches the highest point of its motion to avoid the laser above. Crawl right to the bottom of the pile of canisters. Hop onto them and collect the bullets bonus.

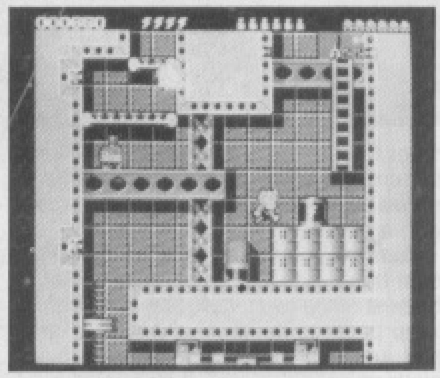
Jump on the ladder above and climb to the top. DON'T punch the right-hand button as the arrow indicates – go for the LEFT-HAND button to switch off the laser firing above the robot's head on your left.

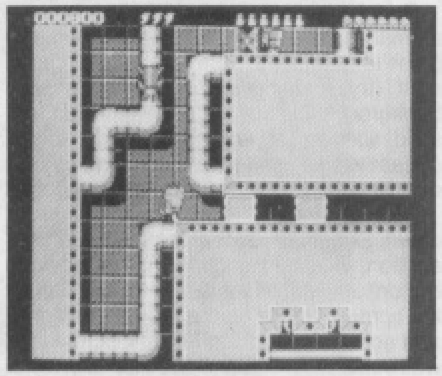
Climb back down the ladder and onto the canisters. Jump left and shoot the patrolling robot. Now jump straight up and climb the silver pipes to the next platform. Step right and wait for the robot to climb down the pipes above. When it drops down to your level, shoot it.

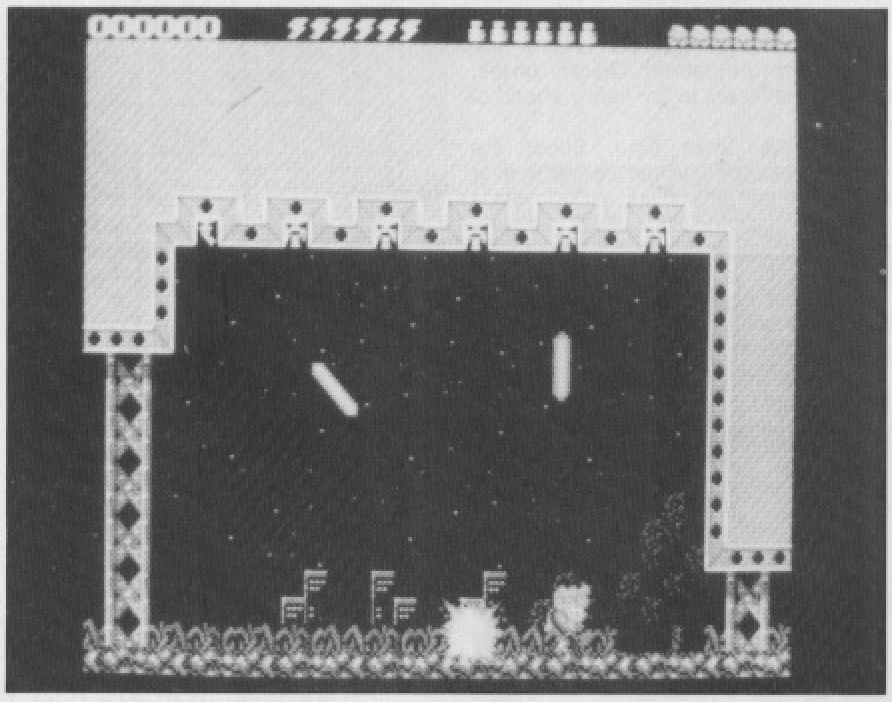
Dynamite the two metal doors to the right. You will need to slide the dynamite towards the second door, as you can't crawl and set off dynamite simultaneously. Now crawl right to exit this screen. Collect all the bonuses and exit left.

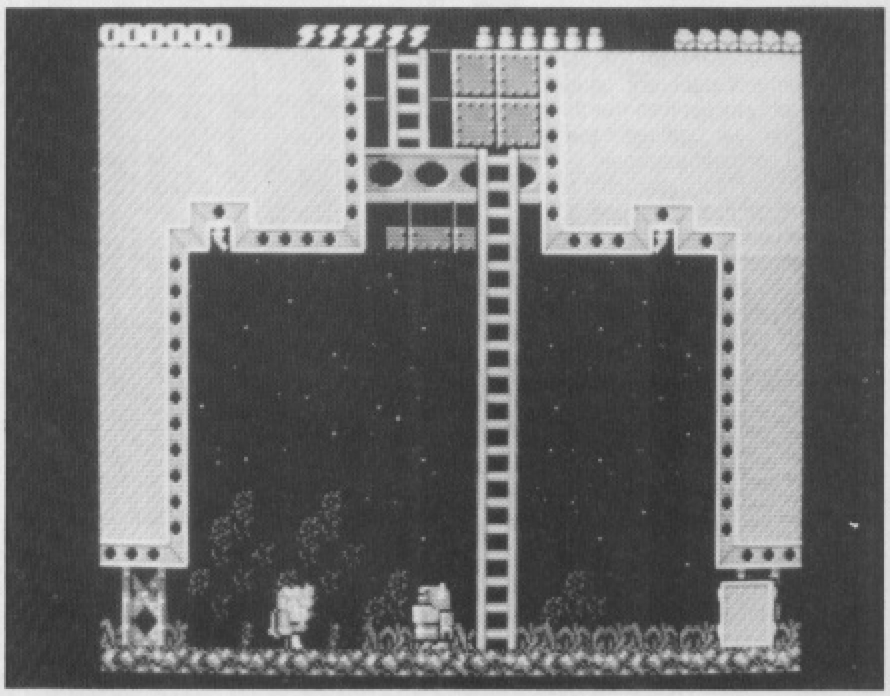
Climb the left-hand silver pipe to the top. You might as well ignore the robot and bonus on the platform to your bottom right. Punch the wall button to your left to activate the moving platform above. Walk onto this platform and ride it to the top.

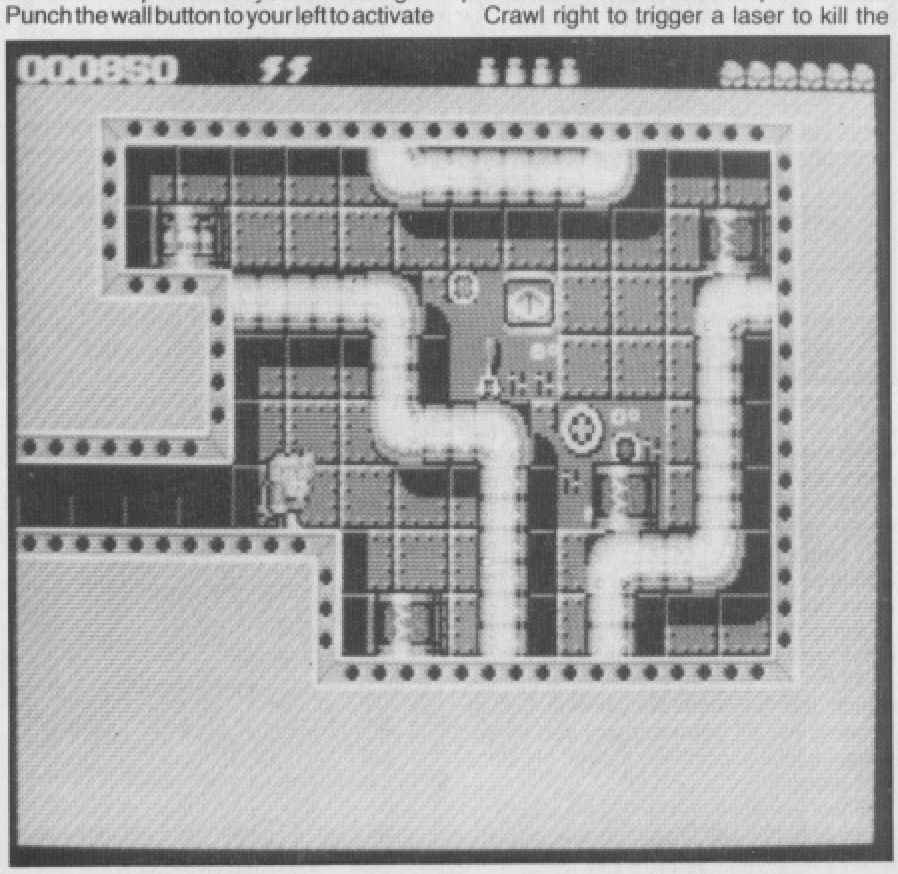
Crawl right to trigger a laser to kill the

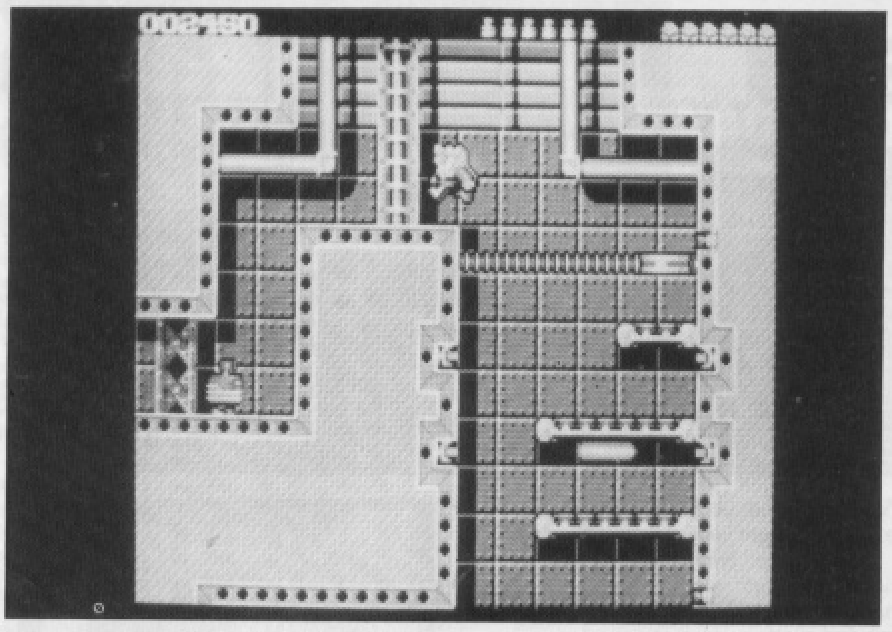










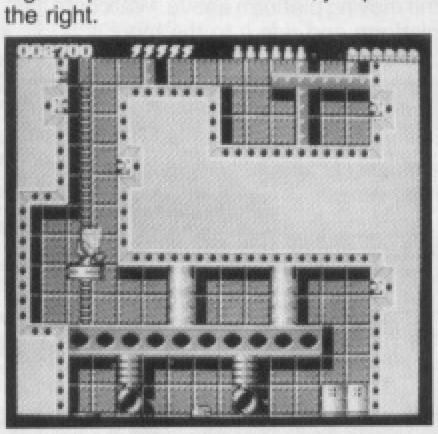


robot to your left. Keep your head down and crawl left. Now it's onto the silver pipes above before taking out the patrolling robot with a shot.

Jump straight up and punch the right-hand wall button to switch off the highest of the two lasers above. Carefully jump past the remaining horizontal laser and jump up to the (stationary) moving platform.

Punch the right-hand wall button and allow the platform to carry you left. Jump off to the left, before the platform moves back right (try jumping when there are two background blocks between you and the solid scenery to your left). Slide some dynamite to kill the robot patrolling by the exit. Now enter the second tower to the left.

Step straight off the ledge and drop down. Shoot the robot at the bottom of this section. Go and punch the left-hand wall button to switch off the laser at the top left of the screen. Stand on the moving platform and activate it by punching the right-hand wall button. When the platform reaches the highest point of its movement, jump off to the right.



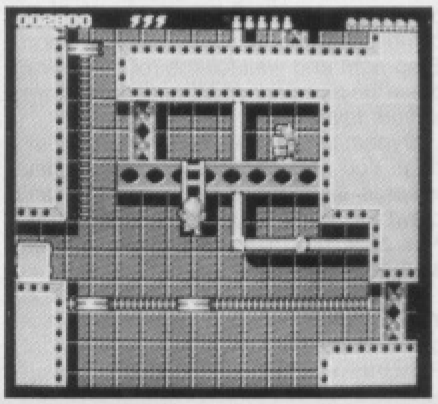
Jumping left over the electrical fizzle (jump when it shoots to the left). As you fall down the left-hand drop, turn right ready to shoot the robot to your right as you land.

Walk right and fall onto the short green girder. Walk left and drop down, ducking as you land. Crawl right to collect the bullet bonus and keep your head down as you crawl back to the left.

Jump up to the left and wait for the moving platform to reach the highest point of its movement. Step onto it and quickly punch the left-hand wall button before allowing the platform to carry you down. Pressing this button switches off the laser that blocks your way.

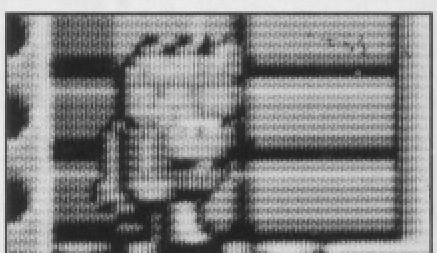
Crawl all the way to the right and drop down onto the pile of canisters. Wait here and try to kill the randomly patrolling robot to your left by sliding dynamite down. Don't worry about waste – you are about to replenish your supply. If you fail to blow up the robot, hop down and shoot it. Now run left and collect the dynamite bonus. Remember to crawl right, under the electrical fizzle.

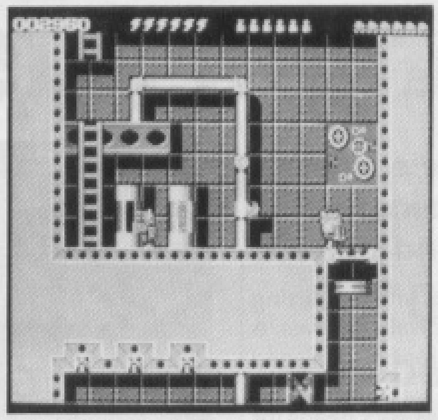
Climb down the ladder below and wait. As soon as the electrical fizzle has passed, drop down. Watch out for the walking canister as you attempt to climb down the ladder. Shoot the robot and dynamite the exit. You are about to enter the third tower



The left-hand platform moves a short distance. The other platform moves further, up to within about an inch of the door to the far left. Jump up onto the nearest moving platform above the electrically charged floor. You now have two options: go for the bonuses found in the room blocked by the door to the far left or jump onto the ladder above. If you do manage to get in and out of the secret room, you can simply step onto the nearest platform and jump onto the ladder from there.

As soon as the robot above walks past the top of the ladder, climb up off the ladder and shoot it. Step onto the moving platform to your left. Press the left-hand wall button when the platform's at the highest point of its movement then crawl all the way to the right.





Jump up onto the moving platform. When it goes as high as it can, jump up and shoot the robot to your left. Now crawl under the steam pipe.

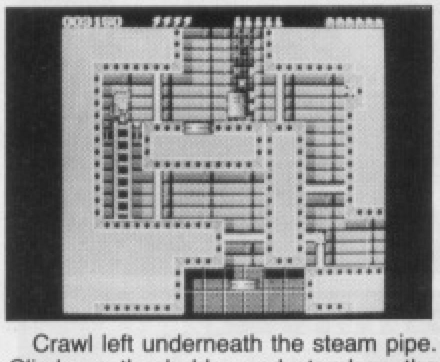
Collect the dynamite bonus. Climb up the left-hand ladder, drop some dynamite and then quickly climb back down the ladder before the dynamite explodes. Climb back up the ladder and crawl right, through the gap you created.

Drop some dynamite next to the second metal block and jump up onto the platform above. Wait until it's safe to drop back down before pressing the right-hand wall button to remove the platform from the scene.

Crawl to the far right and hitch a ride up-screen on the platform. Quickly run left, allowing the lasers to fire safely ahead of you.

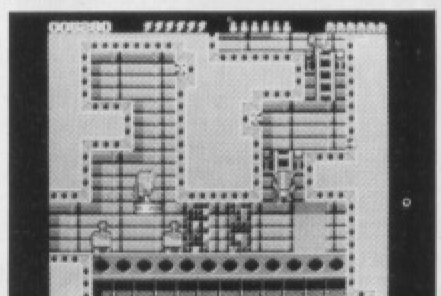
Climb the silver pipe. Shoot the patrolling robot and run right, jumping over the canister that gets up and walks towards you. Jump up on top of the pile of canisters before the moving one walks back to the right.

Work your way to the left-hand side of the screen and press the button there to release the floating platform above. Quickly hop onto it and wait until it gets to the top.



Crawl left underneath the steam pipe. Climb up the ladder and stand on the moving platform set into the floor. While this platform is raised the moving canister's patrol distance increases, allowing you to step right, off the platform. Now run right, through the exit.

Shoot all three robots as you enter this tower. If you decide to go for the bonus above and to the left, jump on the moving platform to activate it – and remember to duck when you reach the top.



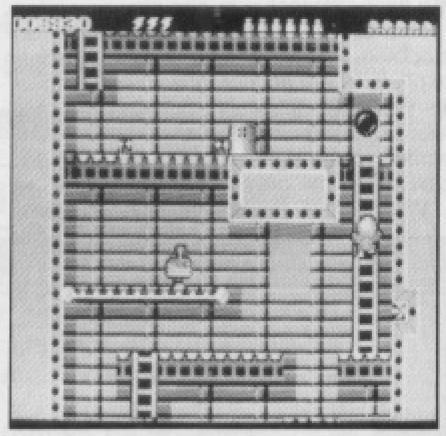
With or without the bonus points, run to the right-hand ladder and climb it. Press the right-hand wall button to kill the robot above.

Climb the next two ladders to the top. When you reach a third ladder, climb it but beware of the robot that periodically steps on the floating platform.

Dynamite the metal block. Crawl right and drop down to collect the bullet bonus. Work your way back up to where you were, and if you haven't already disposed of the robot, do so now.

Step onto the floating platform. Punch the left-hand wall button when the platform stops for a split second, then get ready to duck and crawl right under the laser fire from the right.

Crawl right and collect the dynamite bonus. Jump back up to the right and climb the ladder to the top, being wary of the laser.

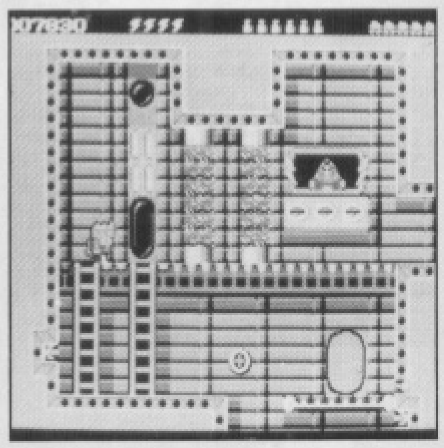


Stand on top of the canister. As soon as the electric fizzle to the left disappears, fall and walk left. Remember: you cannot jump on these magnetic floors.

Climb the ladder to the left. Crawl to the right and collect the bullet bonus. Now crawl back under that platform, jump up onto it and duck to avoid the laser fire from the right. Time your jump from the very edge of this platform to miss the laser fire and land on the bottom of the ladder.

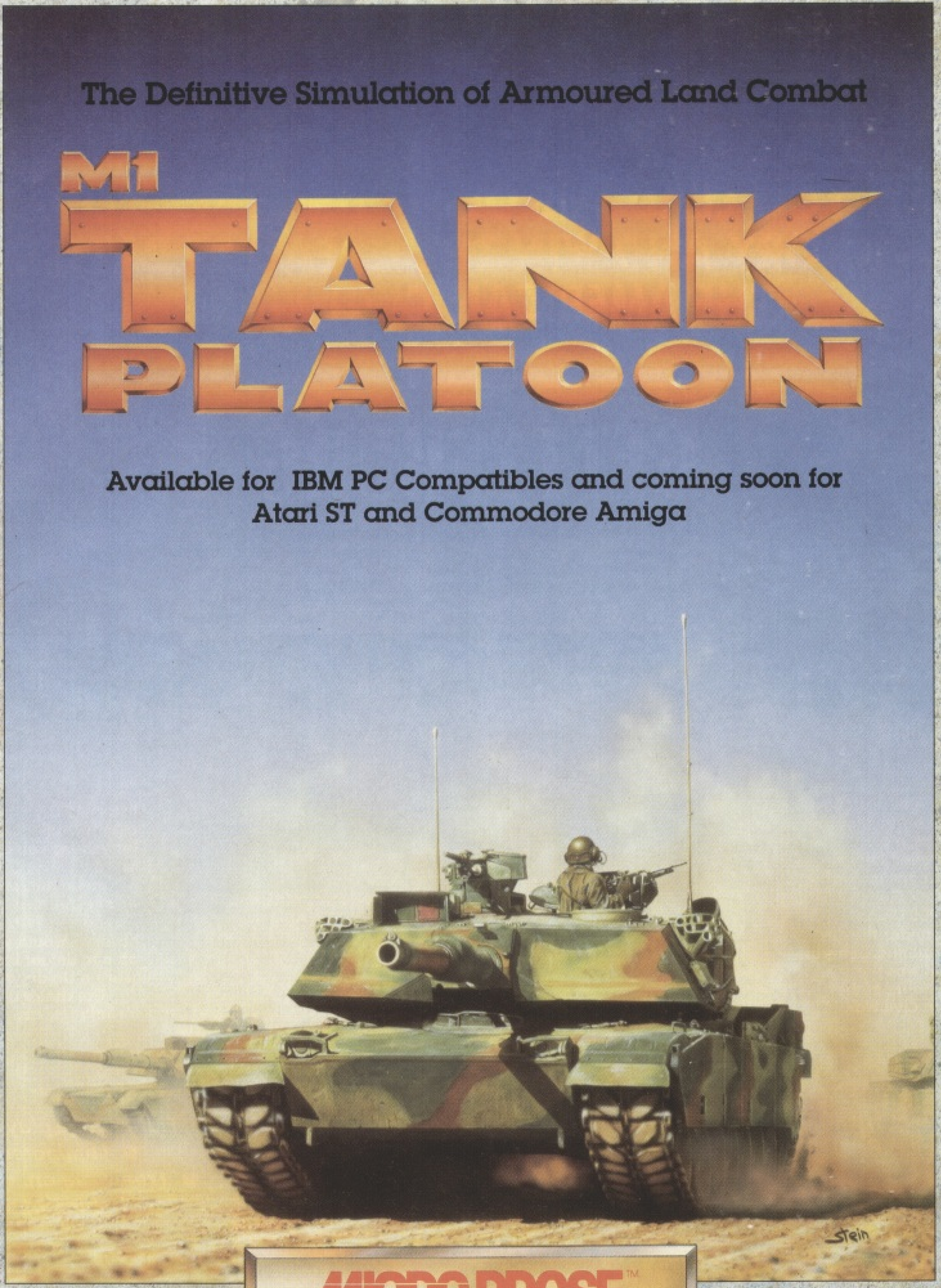
Climb up and wait until the robot above climbs down the ladder to the left and onto the stationary platform. Shoot the robot, press the right-hand wall button, step onto the platform and let it carry you across to the base of the ladder.

Climb up and press the left-hand wall button. Let the platform take you up then press the left-hand wall button at the top to disable the laser firing to the top right of the screen.



Shoot the robot working its way down towards you, then shoot the patrolling robot when you get to it.

Jump up and make your way across to the left. Climb up the left-hand ladder and then run right to exit this level. Phew!

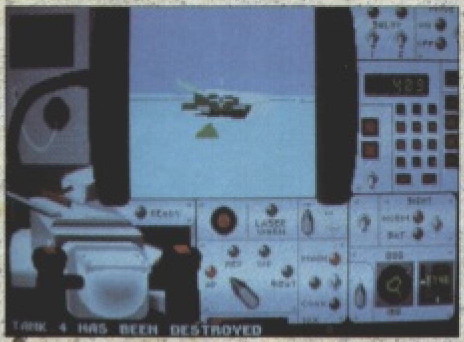

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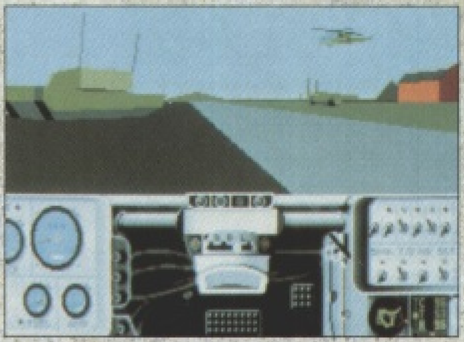
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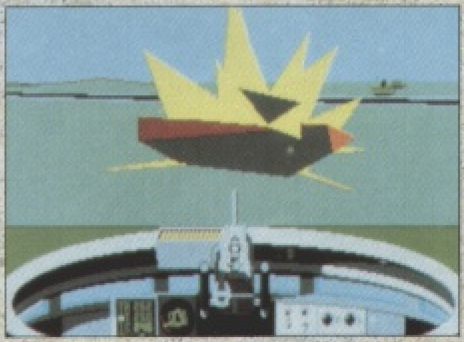
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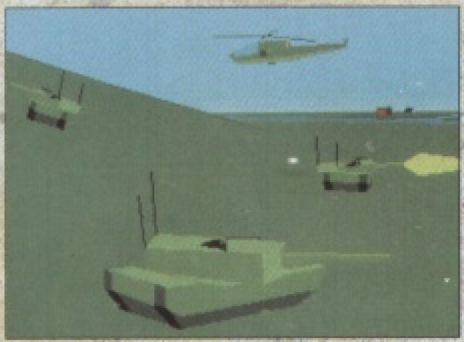
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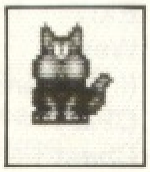
16 TON WEIGHTS are invincible. You cannot kill them so stay clear of them. They only understand two things – acceleration due to gravity and causing physical harm, neither of which are terribly helpful to Gumby.



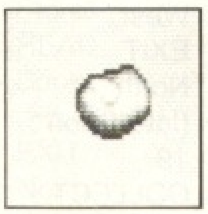
SILLY WALKS MINISTERS appear in groups from the top of the screen, so try to dispatch the entire group before moving on.
SCORE 200
HITS 2



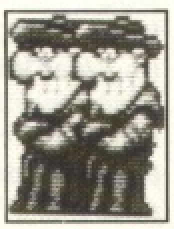
DISEMBODIED LIMBS simply move vertically up or down. To get past them, chuck a fish at them. It's worth noting that on the skeletal section that features them in conjunction with some snapping teeth, they enter the screen in the same way as the Dead Parrots on Level One – from the top if Gumby is in the bottom half of the screen, and vice versa.
POINTS 10
HITS 1



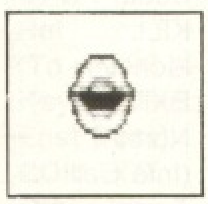
CONFUSED CATS cannot be hurt by fish. The only way to get the points is by setting off a trap. These stationary felines explode should Gumby get too close. Cheese blocks shot from beneath them will make the cats fall, and this can sometimes be used to get them out of harm's way. For most confused cats, it's best to walk up close enough to make them explode, then jump to dodge the resultant feline fragments.
POINTS 100



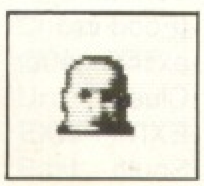
BIG TOES usually drop off bits of landscape and fly to the left. Some may be set off to destroy other aliens that get in their way (particularly the Spanish Inquisition), but all of them hurt. Toes can be shot if Gumby is quick enough, but this is only for the danger freaks among you.
POINTS 100
HITS 2



THIS IS the first – no, second unexpected appearance of the Spanish Inquisitors. This time they have taken to the air and will follow Gumby at the top of the screen, dropping bombs. Their balloon can be burst at the end of the section in which they appear by setting off the Big Toe trap at the top right of the last screen of the section. This produces a SPAM bonus.
POINTS 1000



SNAPPING TEETH start firing horizontal bullets at regular intervals when Gumby gets too close. It's best to try and shoot them from a distance, before they fire. Otherwise it's a question of timing jumps between the bullets and hurling fish at them when you can.
POINTS 400
HITS 4



SQUELCHY HEADS are invincible. The easy way to get past one is to time running beneath the arc that they jump in. They simply jump left, then right, so getting past should be no problem – if you are patient enough.

MONTY PYTHON'S FLYING CIRCUS

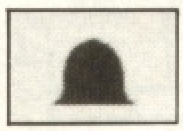
And now... a man with some tips up his brother's nose. Core Design's Simon Phipps provides the second installment of his on-going guide.

"TAKE your time with Level Two. Every cheese block can be destroyed and every SPAM tin collected, no matter how much it looks like it can't. In most cases it's a matter of not shooting away cheese blocks without thinking about whether they can be used as platforms to jump on to get Gumby to other blocks or bonuses first.

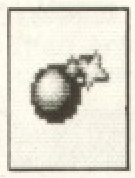
"Level Two also conceals exits to bonus screens, not only in the form of standard exits, such as the mysterious black holes in the background, but in the form of pull-down exits, which can be activated by pulling the joystick down whilst Gumby is standing on certain pieces of background scenery. Explore the level to find them."



WALKING HANDS patrol left and right for a limited distance. They are no problem, unless they are patrolling an area that is too restrictive for Gumby to enter. In these cases it is worth studying the landscape and using something else to kill them.
POINTS 200
HITS 4



WARTS are also invincible. As with the fists, timing is the key.



BOMBS are invincible. They are produced from the top of the giant heads in the later part of the level. They roll left, stop, then explode. Without giving away too much about the puzzles in this section, when the bombs explode they blow up any aliens that get caught in the explosion. As a result, they are ideal to use to get rid of those awkwardly-placed aliens that are difficult to hit with a fish.



THE TOE-NOSED ELEPHANT is hard. The method to use with this end-of-level beast is simple: run beneath its firing nose so that it fires as it leaps to the left. Take a hit on the noseless elephant, then jump back to the right before the elephant fires its nose again. The elephant then jumps back to the right before starting its movement pattern again.
POINTS 1000
HITS 15

IMPOSSAMOLE

A MOLE'S life is never easy. But it can be – simply type in any of the following on the high-score table.

HEINZ
Three Full Power Bars

ANNFRANK
Low Energy Refill

LUMBAJAK
Double-Length Energy Bar

OOCHOUCH
Walk On Deadly Surfaces

COMMANDO
No Weapon Time Limit

JUGGLERS
Worms Give Double Health

AMC

TO AID your AstroMarine antics here are all the Level Codes...

NOSTROMO
DISCOVERY
ENTERPRISE
DAGOBAH
REPLICANT
KRULL
METROPOLIS

MIDNIGHT RESISTANCE

RESISTANCE is no longer useless. Special FX, the team behind these conversions for Ocean, has leapt to the aid of any would-be world liberators with a pair of prize cheat modes...

AMIGA
On the title screen, type **ITS EASY WHEN YOU KNOW HOW** (including spaces) to play with infinite everything.

ATARI ST
Begin play and pause the action. Now type **SAMANTHA LYON** (including space) to play with infinite everything.

BEVERLEY HILLS COP

ON THE Select Difficulty Level screen, type **MELLIE**. The facility to begin play from any level is now yours.

DYTER-07

WHILE **Dyter-07** loads, type **GIBB** on the title screen to get the cheat mode up and running. During play, you can now hit W for extra weapons, and S to top up your shield.



Cadaver

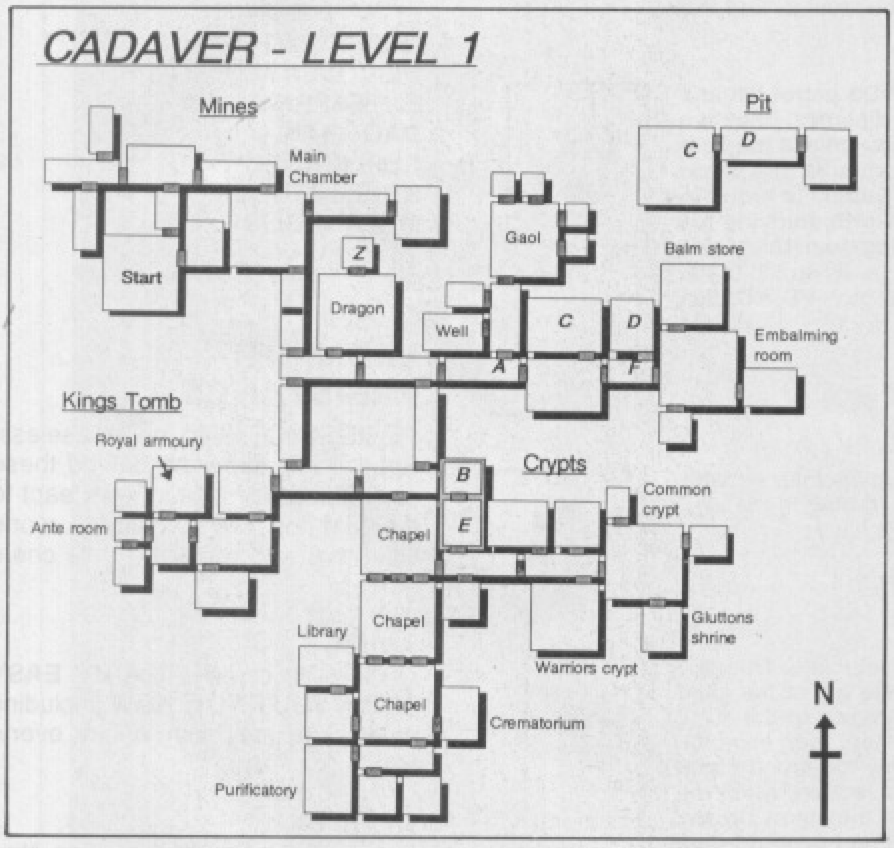
In the first of a four-part series, The Bitmap Brothers' designer Philip J Wilcock explains how to get the most out of this unique adventure.

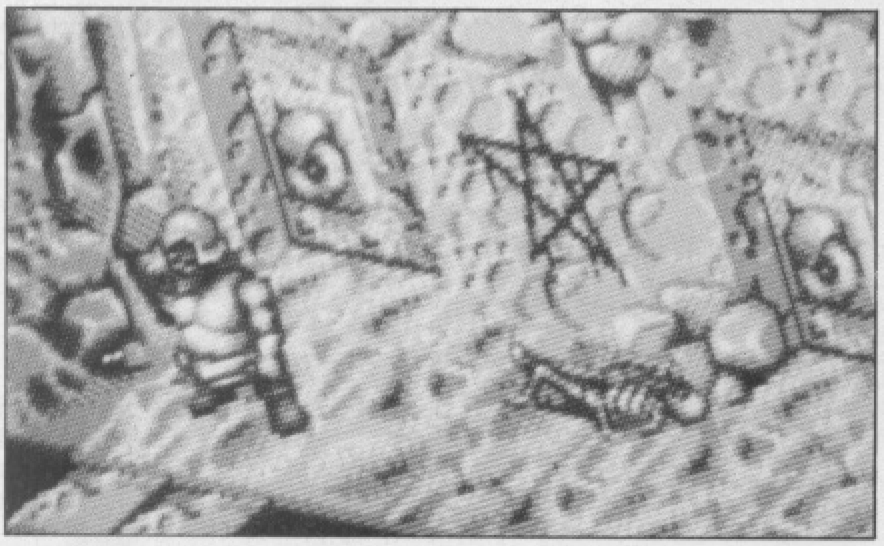
"THIS IS the full solution to Level One, although I have deliberately omitted two or three little bonuses that can be achieved by additional actions. These are for the player to find out and are completely non-essential.

"There are scattered throughout the level clues in the form of parchments. These may be letters, books, instructions or memos. They prove essential to anyone who plans to solve the level unaided. It is recommended that the player reads all parchments and possibly notes down their contents.

"Bold text indicates actions that are essential for completing the level.

"The Caves lie beneath the castle and contain several distinct areas: The Mines, The Mortuary, The Gaol, The Crypts, The Chapel and The King's Tomb. A secret opening onto The Marsh has allowed Karadoc to gain access unobserved."





1
COLLECT
Pickaxe
Coin
Diary
EXIT
Via North Door

2
PULL
Lever
(Unlocks North Door)
EXIT
Via North Door

3
COLLECT
Sack Of Stones
(Weapon)
EXIT
West

4
KILL
Creature
COLLECT
Charm
EXIT
South

5
COLLECT
Runic Stone
KILL
Spider
EXIT
North

6
EXIT
North

7
MOVE
Sacks
COLLECT
Green Gem
KILL
Worm
EXIT
South

8
EXIT
East
EXIT
East
EXIT
South
(Into Main Chamber)



9
COLLECT
Rope
KILL
Worm
EXIT
East
EXIT
East

10
COLLECT
Key
RETURN
To Start

11
EXIT
East
PULL
Lever
(Unlocks Main Chamber South Door)
OPEN
Chest
(Clue Inside)

12
RETURN
To Main Chamber
KILL (OR AVOID)
Worm
EXIT
South

13
THROW
Pickaxe
At Wall
(Until it's demolished or low enough to jump)
EXIT
South

14
SEARCH
Skeleton
(For Clue Book)
EXIT
East

15
USE
Buttons
(To Unlock Door To Dragon Room)
Combination:
1 4 3 2
(Left-hand Button: 1)
You can discover this combination later. Even though you may gain access to The Dragon Room now you will not have the power to destroy the beast.
EXIT
East

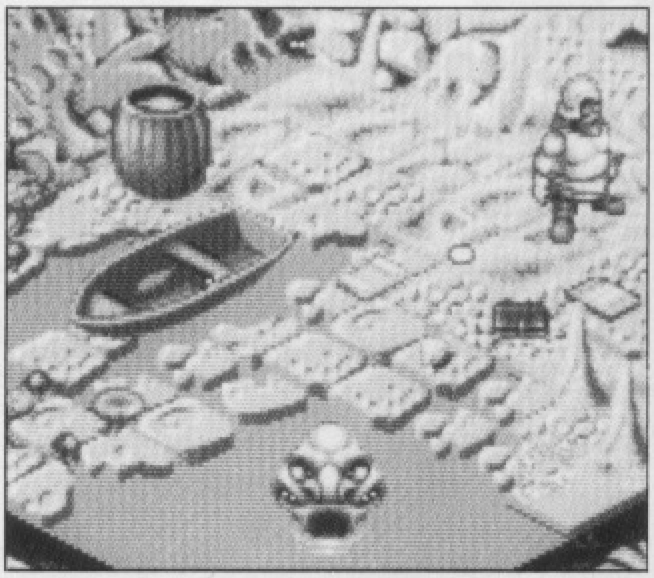
16
YOU ARE NOW
At Map Point
A
EXIT
North
EXIT
West
(Into Well)

17
TAKE
Key
(Hidden Under Bones)
BEWARE
Sea Monster
EXIT
East

18
EXIT
West
(Into Store)
OPEN
Chest
COLLECT
Coin
Chicken
Bread
EXIT
West
EXIT
North
(Into Gaol)

19
COLLECT
Coin
(On Table)
USE
Key
(In West Wall Keyhole)
EXIT
North
(Into Cell One)
EXIT
South
KILL
Monster
EXIT
North
(Into Cell Two)
GIVE
To Man
(Food in exchange for Clues)
EXIT
South

20
EXIT
East
(Into Cell Three)
EXIT
West
21
EXIT
East
(Into Cell Four)
COLLECT
Key
EXIT
West
22
RETURN
To Map Point
A
EXIT
East
23
COLLECT
Green Gem
PRESS
Button
(In Wall)
To raise The Pit Cover in The Cadaver Store
READ
Book
(For Clues)
EXIT
North
(Into Cadaver Store)
24
DROP
Rope
(Down Hole)
WALK
Across Hole
(To fall into The Pit)
25
OPEN
Rat
(To reveal a Key for The East Door)
COLLECT
Other Key
(On Floor)
OPEN
Chest
COLLECT
Urn
EXIT
East



26
EXIT
East
(Into Small Room)
COLLECT
Green Gems
(You should now have Six Green Gems in your Rucksack)
RETURN
To Main Pit Room

27
THROW
All Six Gems
(Into Large Pool)
You should now be teleported to Map Point **B**
If you do not have all six Gems...
RETURN
To Connecting Passage
(Through East Door)
MAKE
A Stack Of Stones
(Or Other Useless Objects)
JUMP
Up
(To Reach Chain Hanging From Ceiling)

28
YOU ARE NOW
At Map Point
B
(This is a bit confusing as when you leave via Door **E** you are moved to Map Point **F**)
Either means of leaving The Pit eventually return you to Map Point **F**
EXIT
East
(Into Embalming Room)
29
SEARCH
Skeleton
COLLECT
Key
BEWARE!
Touching Corpse Disturbs Monster
EXIT
North
(Into Balm Store)



30
THE STONE LEDGE
Upon this there are four potions...
CURE
POTION
(Unknown)
SHOT
SHIELD
STAMINA
(Red Cross)
POISON
(Acrid)
31
COLLECT AND CONSUME
Any Potions
The Key on the floor is for the keyhole in The West Wall. It reveals three Spiders but is not necessary.
RETURN
To Embalming Room
EXIT
East
(Into Purificatory)
32
COLLECT
Learn Potion Spell
Giant Jump Potion
(Frogskin)
RETURN
To Embalming Room

33
The Offal Store (South) contains nothing of great value.
34
RETURN
To Corridor
(With Row Of Buttons)
(W, W, W, W)
EXIT
South
KILL
Hopping Brain
(Use Stones)
INSERT
Skeleton Key
(In Keyhole)
EXIT
South
35
EXIT
West
EXIT
West
(Into Mourning Room)
KILL
Hopping Brain
(It's asleep so it should be fairly easy to destroy – until it wakes up)
COLLECT
Holy Water Flasks
Charm
EXIT
South

36
KILL
Hopping Brain
(This one is not asleep so it's a bit tougher)
COLLECT
Key
(Left By Dead Brain)
EXIT
West
(Do not collect The Crown as it is a fake)

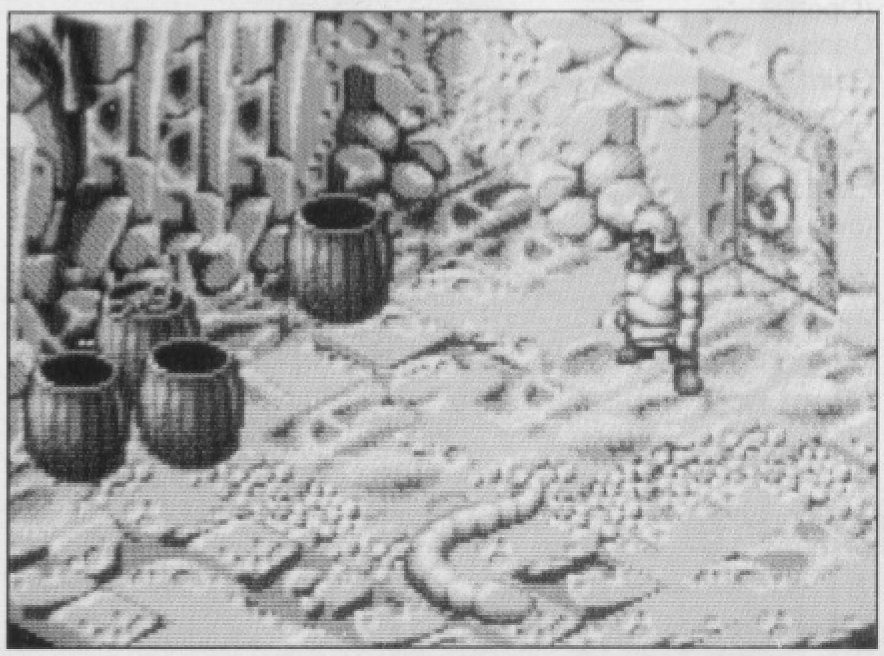
37
EXIT
North
(Into Royal Armoury)
COLLECT
Bronze Armour
Sword
Red-striped Shield
Bronze Helmet
(This was The King's personal armour)
EXIT
South
EXIT
West
(Into Ante Room)

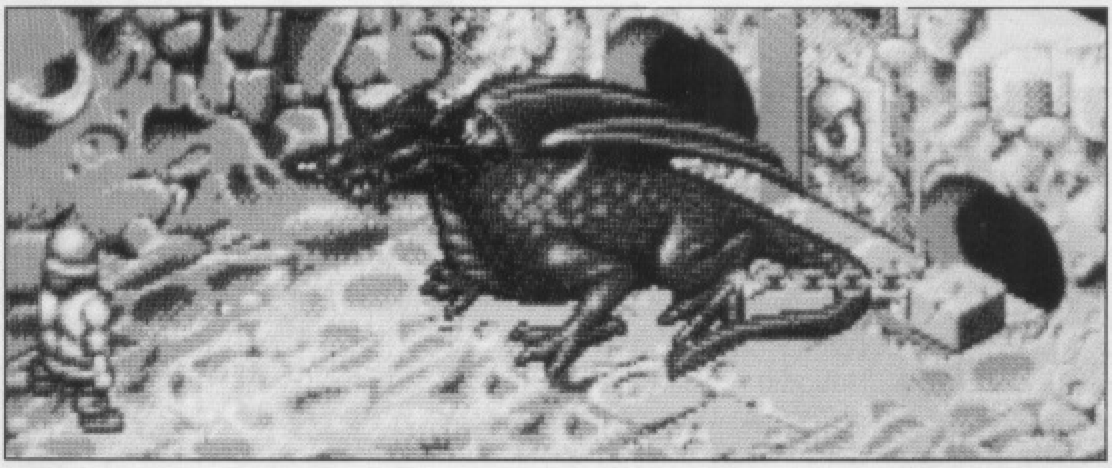
38
PRESS
Button
(On Wall)
(Without all of The King's armour this would not work)
This transports you to The King's Secret Treasury
COLLECT
Crown
Coins
Charm
PULL
Lever



39
You will now be back in the Ante Room
EXIT
South
OPEN
Chest
(Use Key From Brain)
COLLECT
Joint Of Meat
Coin

40
RETURN
To Mourning Room
EXIT
East
(Into Passage)
EXIT
East
EXIT
South
You should now find yourself in the first room of The Chapel.
Two Bugs will be wandering around. They bite if you touch them and they spit shots.
KILL (OR AVOID)
Bugs
JUMP
On Flames In Bowls
(To Extinguish Them)
This unlocks the East Door
EXIT
East
(Into 'The Way Of Death')





41
EXIT
East
EXIT
East
(Into Common Crypt)
COLLECT
Key
(On Altar)
(Revealed when the Urn smashes)
PUSH
Four Stones Off Altar
(To Reveal Cure Potion)
COLLECT
Potion
PUSH
Two Remaining Urns
(Off Slab To Reveal Dispel Trap Spell And Canister Of Experience)
(Open Canister To Gain Experience)
EXIT
East
(Into Shrine)

42
COLLECT
Money
Other Bag Of Stones
RETURN
To Common Crypt

43
EXIT
South
(Into Glutton's Shrine)
THROW (OR DROP)
Joint Of Meat
(Onto Shrine For Super Fast Potion)
COLLECT
Potion
RETURN
To Common Crypt
EXIT
West
(Into Passage)

44
EXIT
North
(Into Lesser Crypt)
Under The Heap Of Stones is a Runic Stone (Spell)
EXIT
South
EXIT
North Again
(To Enter Priest's Crypt)
SEARCH
Large Urn
(To Reveal Charm And Worm)
COLLECT
Charm
EXIT
South
EXIT
South
(Into Warrior's Crypt)

45
DROP
Gold Funerary Coin
(Onto Tomb Of Kazah)
COLLECT
Potion
It's a Fire Shield. Save this for The Dragon.
EXIT
North

46
EXIT
West
EXIT
South
COLLECT
Key
EXIT
North
EXIT
North
(Into Lord's Crypt)
EXIT
North
(You will already have seen these two rooms if you came out of The Pit by using the Gems)
CAST
Dispel Trap Spell
(On Chest)
OPEN
Chest
COLLECT
Charm
COLLECT
Urn

47
RETURN
To First Room Of Chapel
EXIT
South
(Into Next Part Of Chapel)
KILL (OR AVOID)
Bug
DROP
Urn Of Lord Carolus
(Onto Altar Of Lord Carolus)
COLLECT
Spell
Unknown: And unusable until known
Massacre: Save this for the Dragon
EXIT
South
(Into Inner Sanctum)
EXIT
West
(Into Crematorium)
PLACE
Urn Of Ragner The Chief Alchemist
(Onto Appropriate Slab)
COLLECT
Flask Of Blood
RETURN
To Inner Sanctum

48
DROP
Flask Of Blood
(Onto High Altar)
COLLECT
Key
Spell
(Read Magic)
USE
Key
(In West Wall Keyhole)
EXIT
West

49
CAST
Dispel Trap Spell
(On Chest)
OPEN
Chest
COLLECT
Runic Stone
(Read Language)
EXIT
North
(Into Library)
COLLECT
Spell (Map)
RETURN
To Inner Sanctum

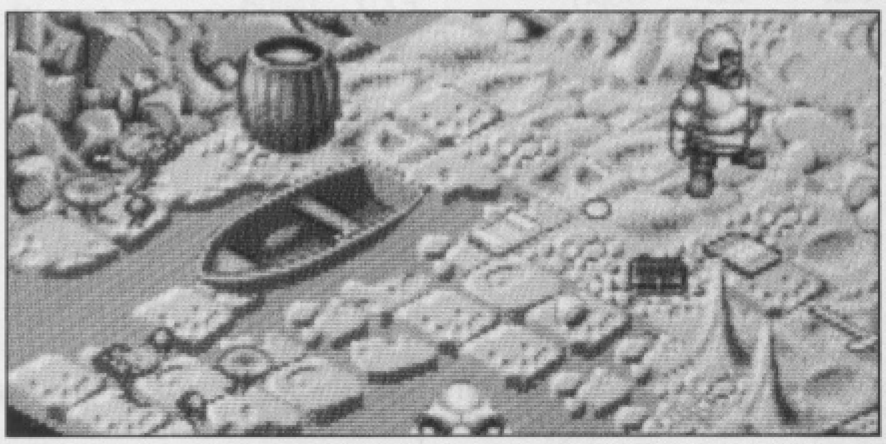
50
DROP
Unknown Spell
CAST
Read Magic Upon Unknown Spell
(This allows you to use it to kill The Dragon)
EXIT
South
EXIT
West
(Into Purificatory)

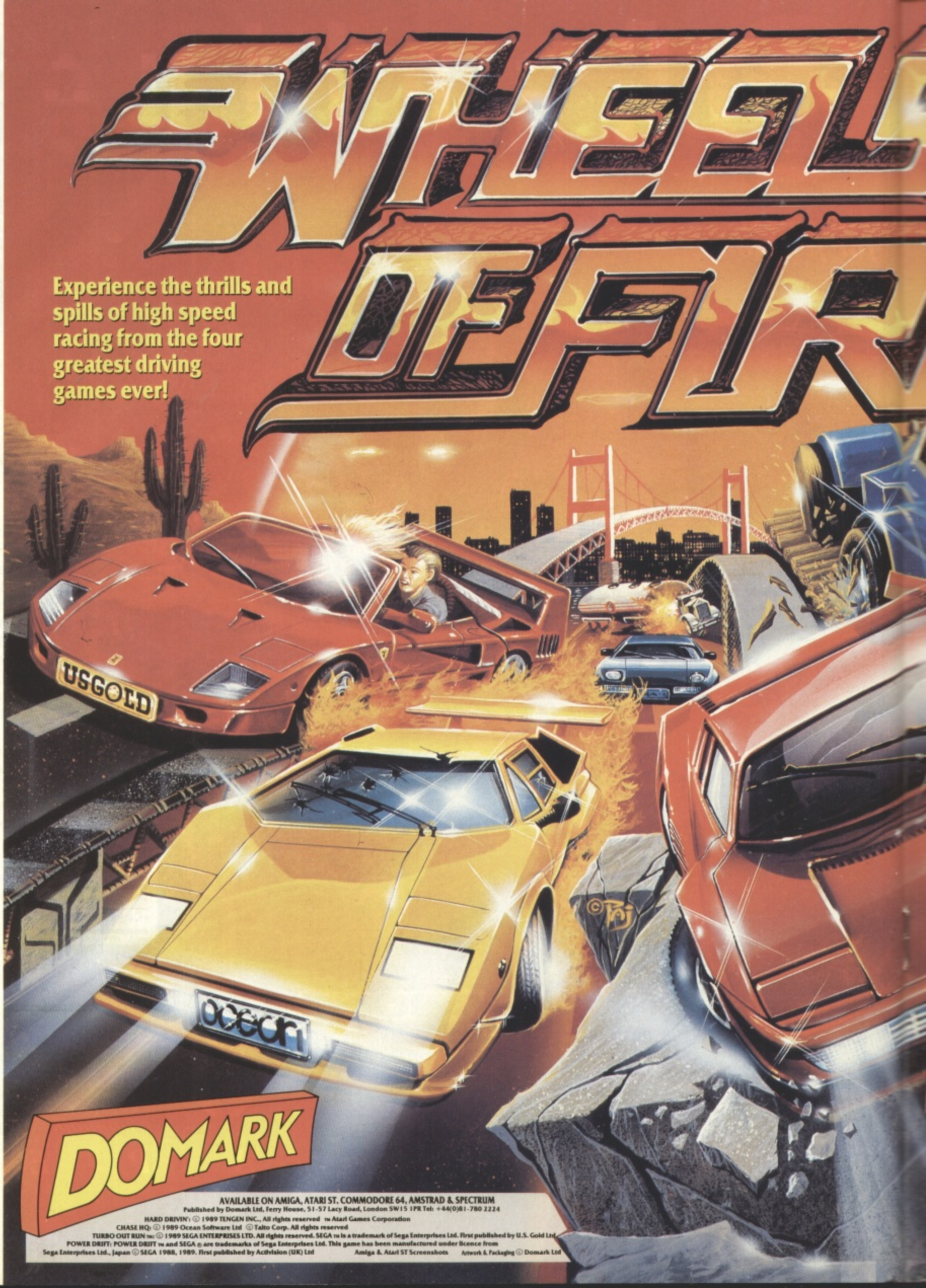
51
DROP
A Flask Of Holy Water
(Into Bowl)
DRINK
Bowl
(This teleports you to a Hidden Treasure Chamber)
PULL
Lever
COLLECT
Reward
PULL
Lever
(This returns you to the room adjacent to The Purificatory)
Repeat for as many times as you have Flasks Of Holy Water
(Maximum Three)

52
Having got The Massacre Spell, The Fire Shield Potion, and The King's Crown you are fully equipped to face The Dragon.
RETURN
To Passage
(With Four Buttons In A Row)
If you have not yet pressed them, press them in the order 1, 4, 3, 2
EXIT
West
EXIT
North
(Into Dragon Room)

53
DRINK
Fire Shield Potion
(To protect you from Fireballs)
HOLD
Massacre Spell
(Press Fire To Cast It)
The Dragon will blow up
PRESS
Button On Wall
EXIT
North
PULL
Lever
(This takes you to Level Two)






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Corporation

Trouble 't mill? Relax... Corporation **designer Kevin Bulmer is here to keep you company.**

"ALWAYS make use of the terminals and power packs to recharge your power supply, as described in the manual. Your physical energy is replenished by drinking the fluid held in the refills. This cannot be drunk from the refill – the refill must be used to recharge your drink dispenser.

"Keep away from doors when walking down a corridor. This causes doors to open which could attract unwanted attention!

"Try to approach doors as squarely as possible – and that doesn't mean with a kipper tie and sandals on. If you walk up to a door at a sharp angle, it's easy to become disorientated and lose track of your position.

"While there is no 'proper' pause mode, you can freeze the action by examining your gun.

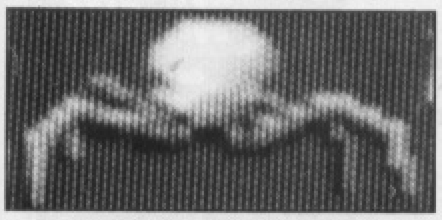
"Before leaving the elevator at the beginning of the game, examine the contents of your pockets and ensure that all location-specific items are correctly positioned.

"Oh yes: bombs can jam some doors shut."

KNOW YOUR ENEMY

REPAIR SPIDERS

THESE robot spiders scurry about the ceiling looking for damaged lights to repair. Shooting a mechanical arachnid causes it to fall off the ceiling and explode on impact with the



floor. Occasionally they fall off the ceiling by accident – they are the cause of the explosions you constantly hear while on top of the building. On the off-chance that they don't explode when they hit the floor, they hunt and attack the player. If you see a spider crawling towards you, shoot it as soon as possible. They attack by climbing up the player's armour and stabbing at the face with sharp metal instruments. However, if you have good armour, you are probably immune to their attacks.



THE CRAB

ATTEMPTING to attack the crab is pointless, simply because it isn't really there – it's nothing more than a hologram. Notice that Crabs always appear next to an alcove, as the hologram projector is hidden in there. If you shoot the projector, the hologram disappears. Holograms are harmless, but they can obscure things that aren't so harmless. Beware.

EQUIPMENT

SOME useful guidelines...

BUY A BOMB. It's essential if you get caught (see DOING BIRD).

THE BETTER your weapon skills, the cheaper your gun will be.

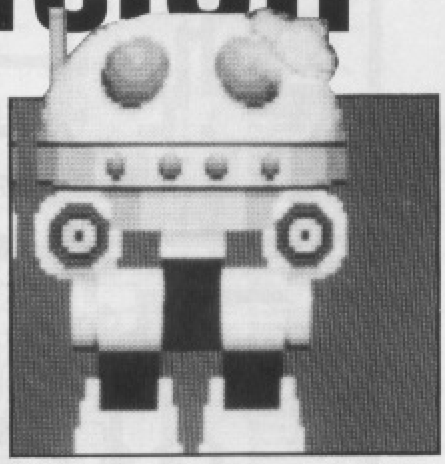
HAVING a brain implant, taking a course or loading a program all improve your skills. This means you can fight better, repair objects quicker and carry more. Sounds like good VFM to us!

LOOK carefully for damage on an item before using it. Using a damaged item can wound you.

DON'T buy a lock-pick or a drink dispenser.

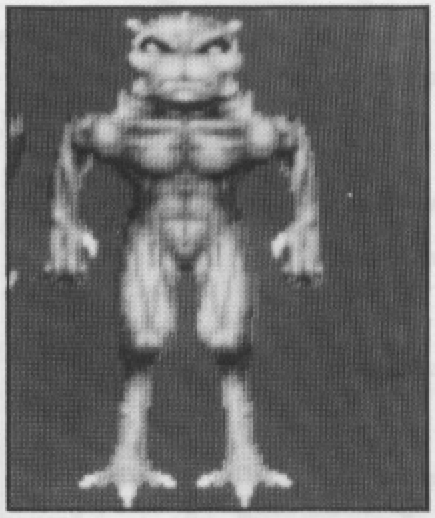
DON'T skimp on armour. You need it. And remember that droids need armour too.

DON'T be tempted to carry too much. If you do you will become encumbered. The amount a character can carry before becoming encumbered is calculated as a function of the strength and endurance ratings. The symptoms of encumbrance are slow movement and fast usage of physical energy.



THE SENTRY

SENTRIES are the biggest robots in the building. They guard corridors, junctions and important rooms. Shoot them before they shoot you!



THE ALIEN

THERE'S no mistaking one of these – chances are you will know it's somewhere near from its ferocious roar before you see it. These suckers move fast, and are more likely to use doors than anything else you will encounter. Keep away!

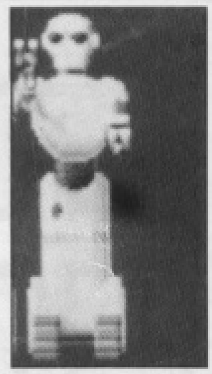
THE GUARD

HUMAN GUARDS are paid a handsome bonus for every intruder they apprehend – which is why they become hysterical and attack like madmen when they spot you. In order to prevent any information a guard may have about UCC falling into the wrong hands, all human employees have a small explosive device connected to their central nervous system. If a guard is injured beyond a certain point, he spontaneously combusts. Shoot them!



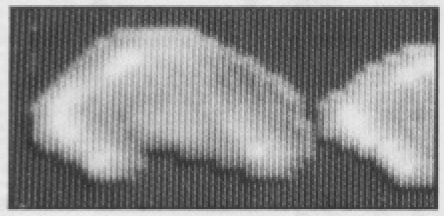
ROBOTS

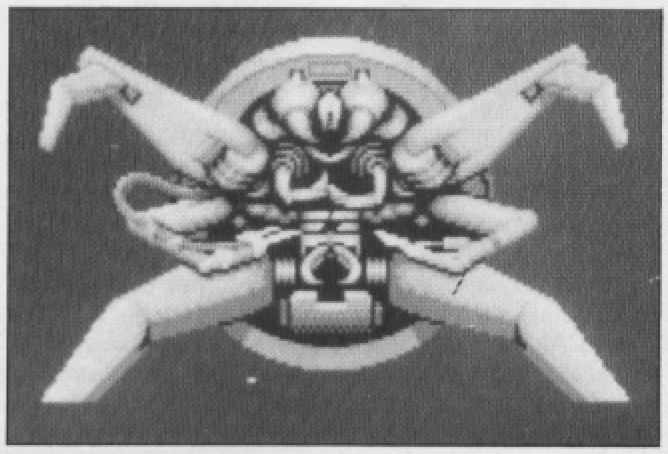
THESE FEEBLE droids only patrol certain levels of the building. They ignore you if you keep out of their way. If you stand in their path or trigger an alarm though, they will attack by poking you with their little metal hands and squealing for help. Shoot them.



BLOBS

THE BLOB was designed as the perfect solution to keeping the office environment clean. This large uni-cellular creature should have quietly scoured rooms and corridors consuming dust and dirt as it went, then finding a dark corner in which to rest in between patrols. Unfortunately, when tested in UCC's offices, they joined together to form more complex organisms which try to consume everything in their path. Because of their habit of seeping through floors and ceilings, they have proved impossible to eradicate. Don't let them melt your toes!



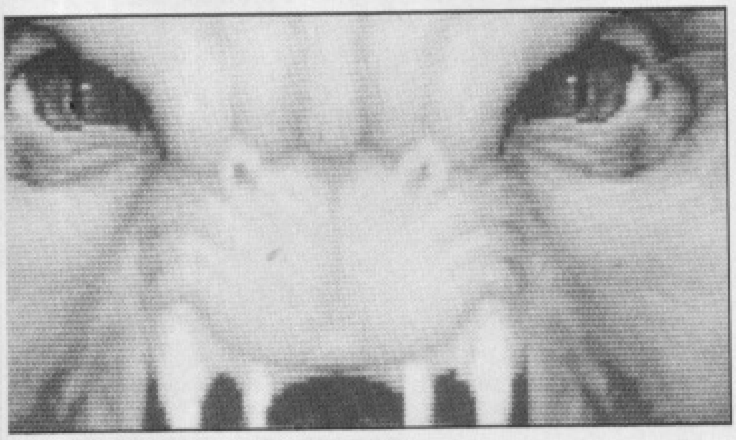


PROTOTYPE NK

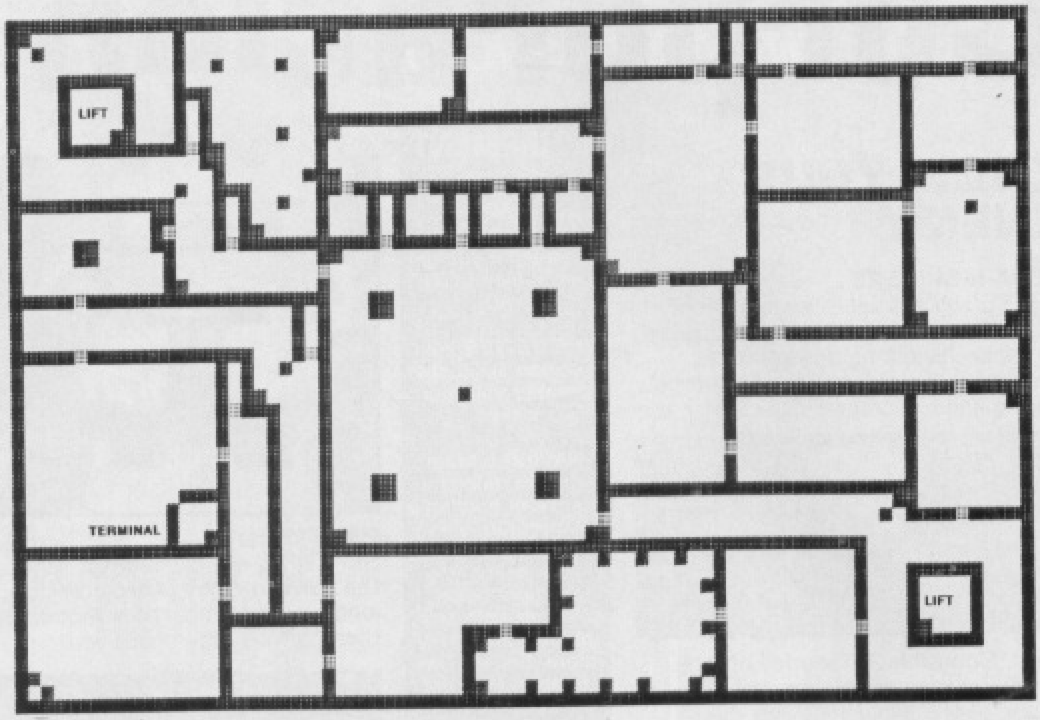
THE MOST efficient robot guard in the building has not been officially named, but was nicknamed for its endearing habit of malfunctioning and slaughtering everything and everyone in its vicinity. They are equipped with experimental self-healing circuitry. When sufficiently injured, they shut down for emergency repairs. DON'T think that they are safe when this happens – they could still recover at any moment.

CHARACTER SELECTION

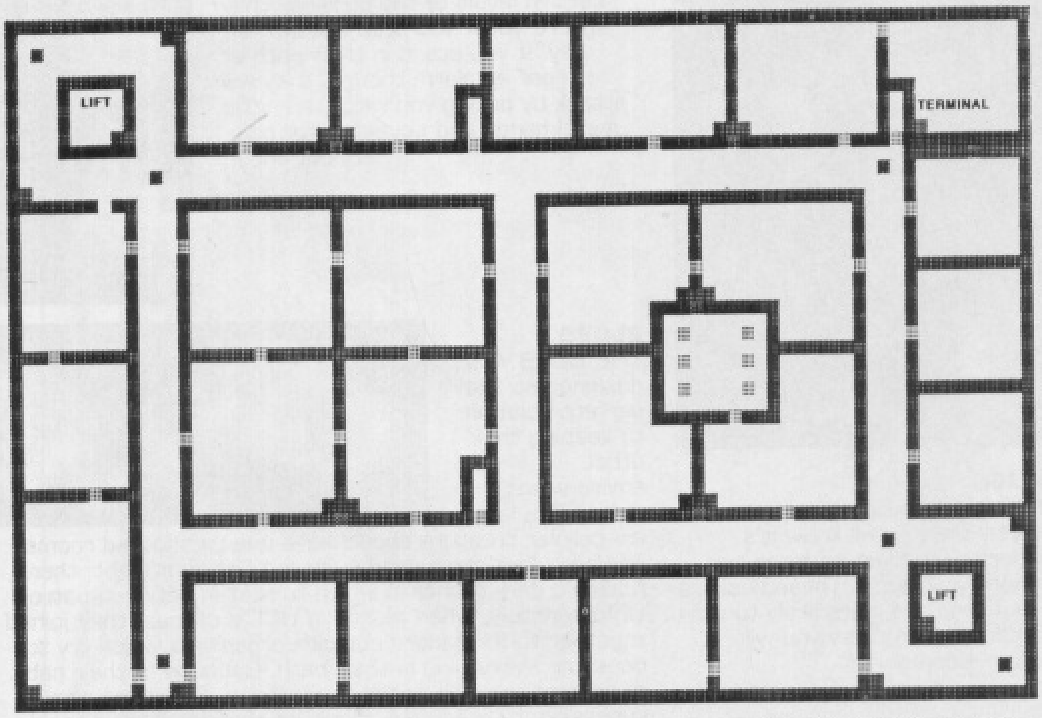
WHO YOU choose to play is entirely up to you and your style of play. However, you should find that the best all-round choice, for beginners at least, is Core Droid #1. It's worth playing experimental games to see what character is best suited to you.

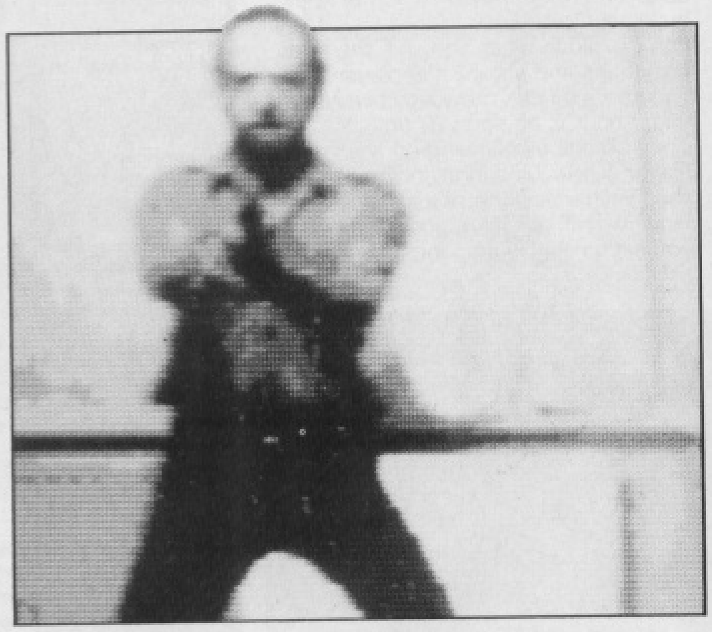


LEVEL 4

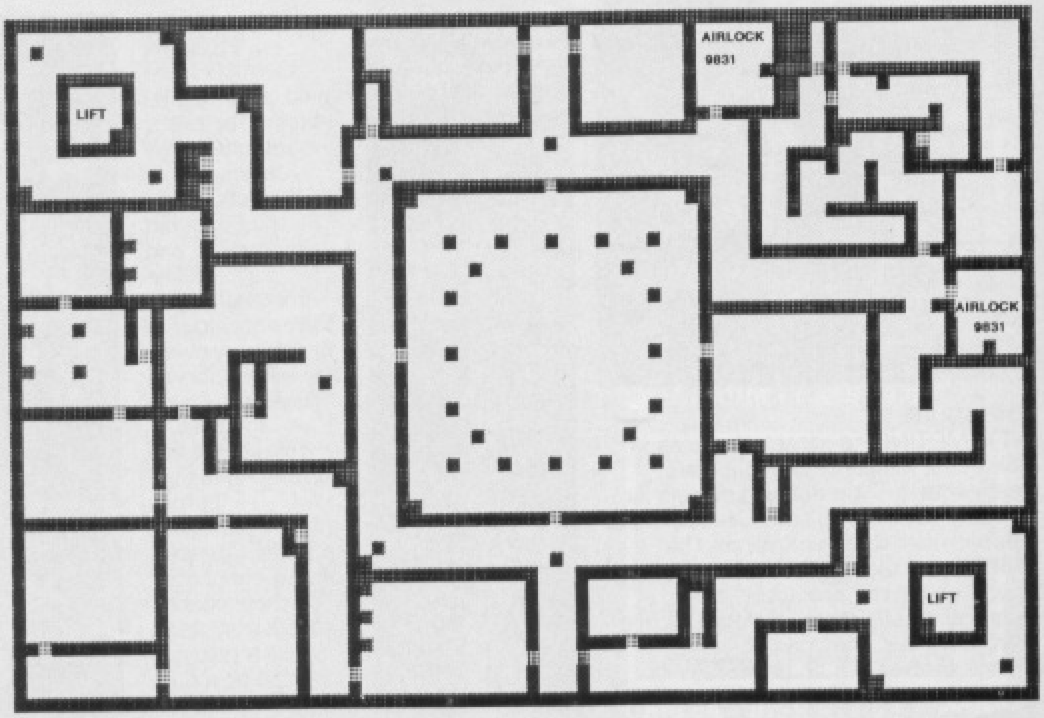


LEVEL 5





GROUND FLOOR



DOING BIRD

SOONER or later you are bound to end up in Prison. If you are overcome or injured to the point of blacking out, the guards will throw into the cell while they approach their superiors and find out what to do. The only way out of the slammer is with the bomb – if you don't have it, it's curtains. Walk to the SouthWest corner of the room, manipulate the bomb and punch in the number 30. Click on the 'Arm' button (the RED one) and retire quickly to the other side of the room. Do not return to the bomb once lit. Turn around so that you can see the bomb and wait for it to detonate. When it does, it takes out a few walls, some furniture, a couple of cameras and possibly a couple of monsters. Now use the back-pack computer and your compass to find the nearest elevator – this isn't easy since the mangled scene around you no longer resembles the scene stored in your computer. When you reach the elevator, your security pass only allows you to leave the prison level and visit levels you have already seen.



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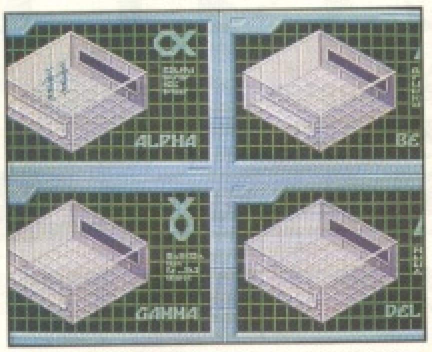
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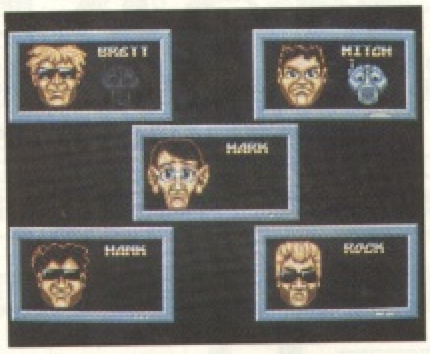
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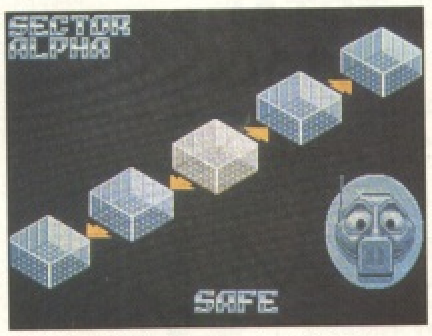
Botics

Gary Whitta paddles for pleasure with a new version of that classic bat 'n' baller Pong.

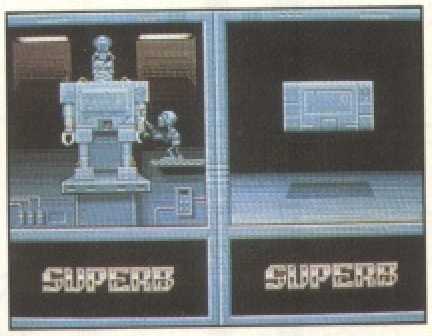




FOUR TYPES of playfield and five increasingly difficult opponents await. The choice of both is yours before you play.



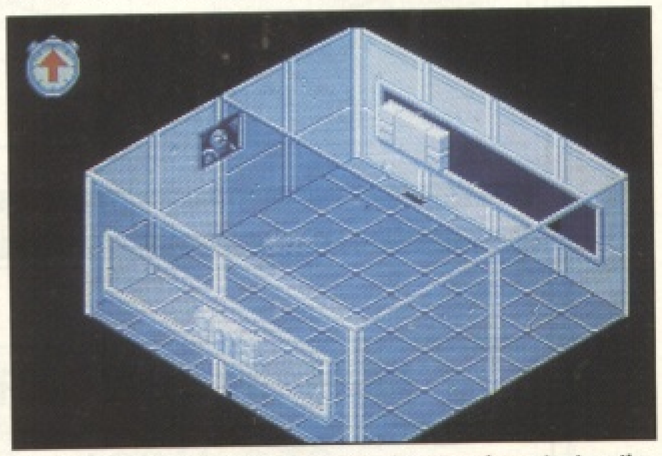
HERE'S THE IDEA: play starts in the centre pitch. Every time a goal is scored, the loser is pushed back one pitch towards his 'Endzone' and play continues. The match is decided when a player is 'Shut Out' by losing a point in his own Endzone.



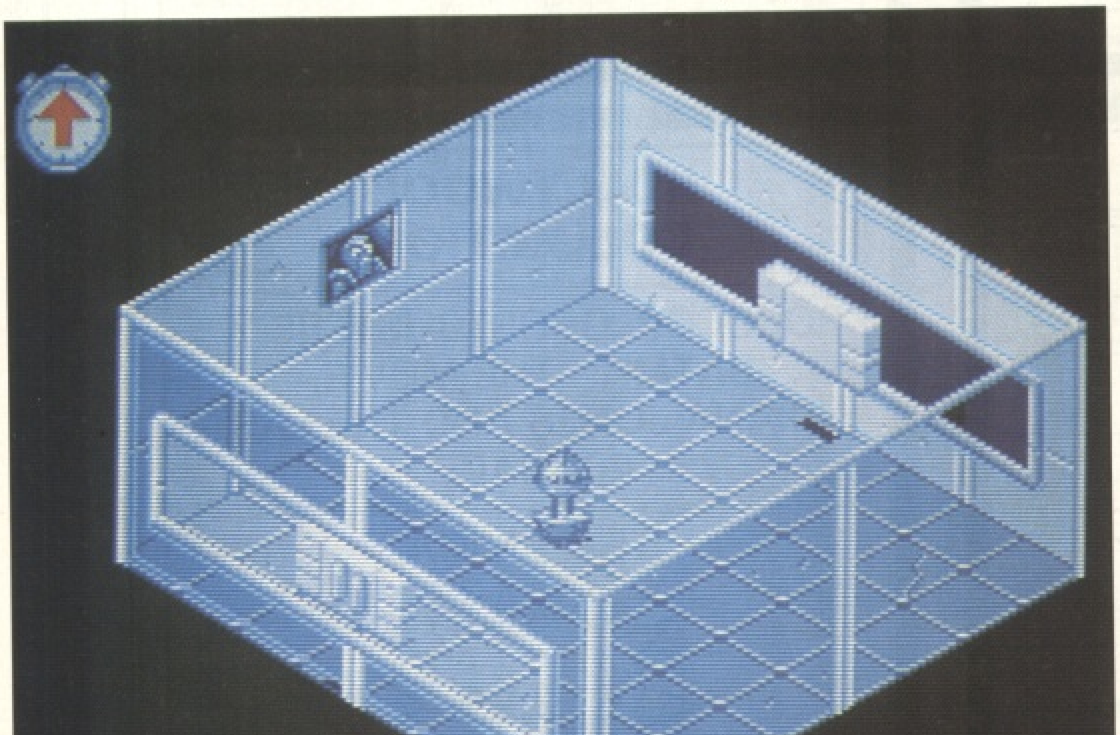
IF YOUR bat is too badly damaged, it explodes and the game is handed to the other player. It's important to make frequent Time Outs from the action to repair your droid and bring him back to match fitness. However, since Time Outs must be made alternately, you can't visit the 'Pit' twice in a row – you have to wait for your opponent.

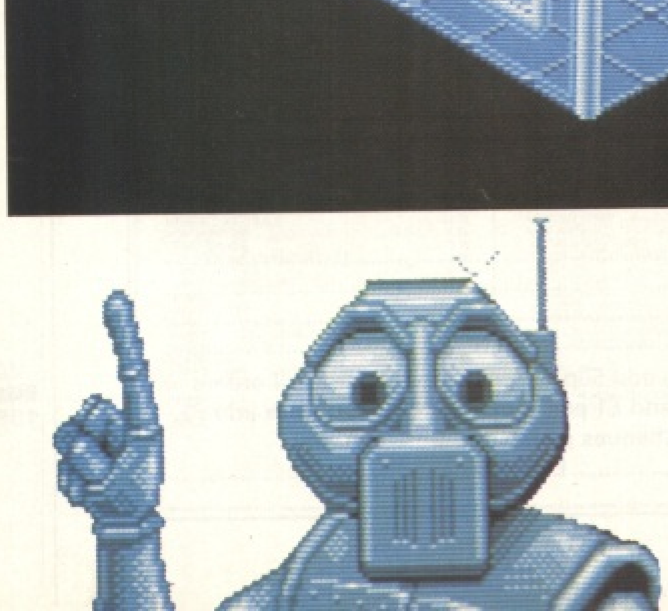
IT HAD TO HAPPEN. It's the year 2085, and television rules the galaxy. With 952 channels available in every home on Earth, and Sport being by far the most popular subject, 20th Century pursuits like Soccer and Rugby have been replaced for something a little more... action-orientated. Leading the pack in the future-sports field is **Botics**, a new and improved version of the ancient classic Pong that's so hard it's not even played by humans. Here, two armoured robots capable of transforming into steel 'bats' battle for control of an artificially-intelligent droid-ball while a robotic referee looks on.

Played across 20 isometric arenas and against any of five computer-controlled opponents (or a human friend), and with over 200 million viewers watching via live satellite link, the stakes in Botics are high. Will you experience the thrill of victory or the agony of the breaker's yard?



ON LATER pitches your back wall is almost as important as the goal area itself. Let the ball touch it and, depending on the type of playfield, your opponent's goal doors shut for a short while or a deflector wall appears on the halfway line, keeping the ball in your area. Nasty.



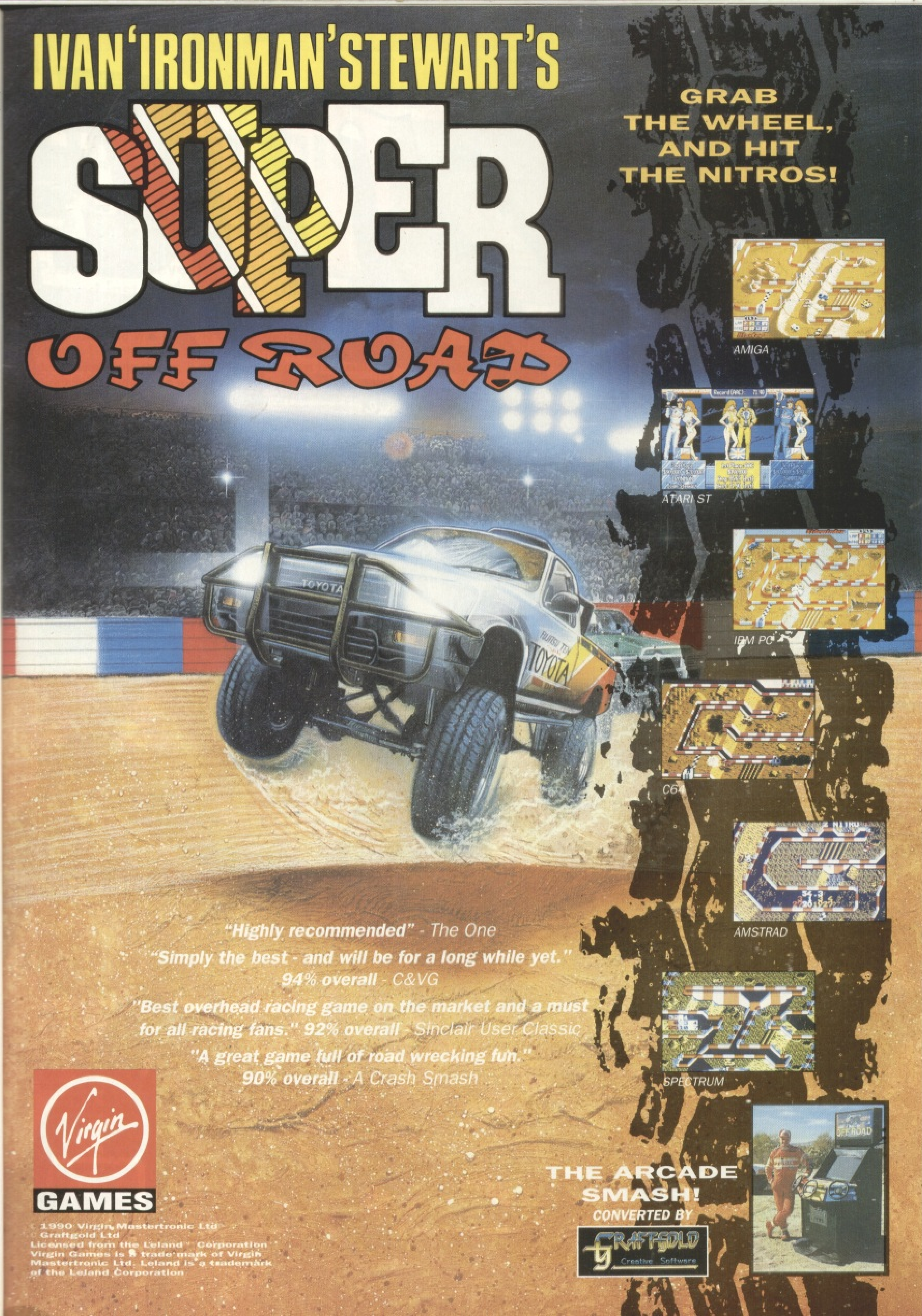


ON CERTAIN pitches you don't play with one type of ball, but five, randomly ejected into play after every goal. The more aggressive the ball (you can tell by its expression when it walks out onto the pitch before play), the faster it moves and the more damage it does to your bat on impact. For added power, the bat can be electrified to send the ball screaming across the pitch at breakneck speed and cause even more damage to your opponent.

ST Like many modern games with classic roots, Botics is very playable – particularly in two-player mode. Because it's based on such a simple concept, you can dive straight in without having to mess about with rules or regulations. The features that make Botics more than just a 3D version of Pong do well to vary the gameplay, although the pitch with the shutting goal doors can tend to make games drag on a bit, simply because sometimes it's too difficult to stop the ball from hitting your back wall. The clean-cut and subtly-coloured visuals are pleasing, and coupled with the jolly music and effects there's a 'nice' overall feel. The only thing that really lets Botics down is its potential lasting appeal. With no league or tournaments to play, interest might soon wane – unless you have a friend on hand whenever you fancy a bash.

A Krisalis is promising 32-colour graphics and improved sound, but the gameplay will remain identical. It should be available by the time you read this.

PC Krisalis has no plans at present to convert Botics to this and all compatible machines.

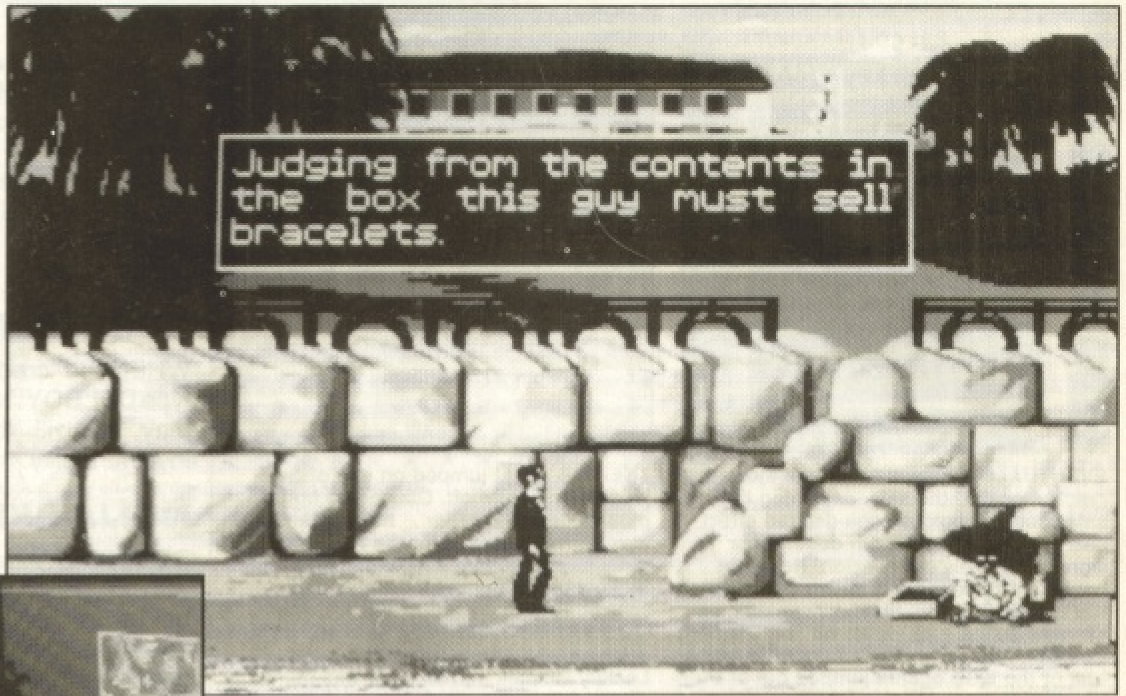

IVAN 'IRONMAN' STEWART'S
SUPER
OFF ROAD
GRAB THE WHEEL, AND HIT THE NITROS!
AMIGA
ATARI ST
IBM PC
C64
AMSTRAD
SPECTRUM
"Highly recommended" - The One
"Simply the best - and will be for a long while yet." 94% overall - C&VG
"Best overhead racing game on the market and a must for all racing fans." 92% overall - Sinclair User Classic
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PUZZNIC
The latest and greatest puzzle game to hit the Western World has now come to your computer! The best-selling coin-op game by Taito employs 144 levels of fiendish perplexity as you position the blocks and make them disappear.
Sounds easy?
The gameplay is staggeringly simple - the ingenuity lies in the formation of the screens! Get puzzled by PUZZNIC and be prepared for many long nights of frustration and excitement!
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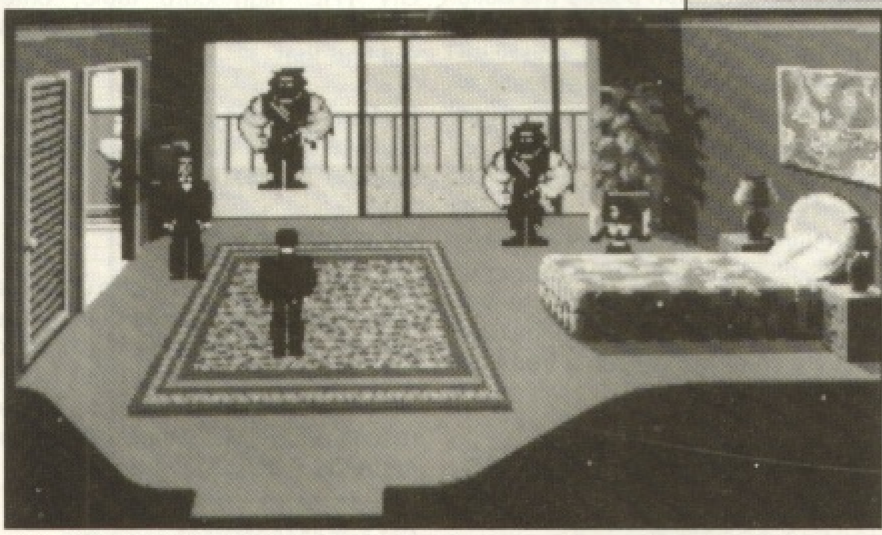
Operation Stealth

Paul Presley reveals (almost) all in the second installment of this three–part solution.

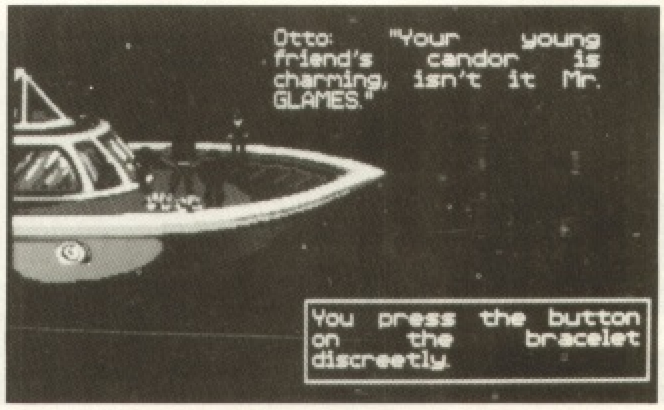
JOHN GLAMES was wet. The red carnation hung limply from his buttonhole. The KGB creeps who had left him for dead were going to pay, if only for ruining his best suit. Somehow Glames had to recover the document marked 'Operation Stealth'... But first he had to dry himself off.



"EY, SENOR, you wanna buy an inflatable diving bracelet? Issa good for emergensees!" 'Ah, what the heck. I need all the luck I can get,' thought Glames as he handed over the last of his spare change. The bracelet had a couple of buttons to operate it. 'It'll probably come in handy,' he mused as he slipped it on.



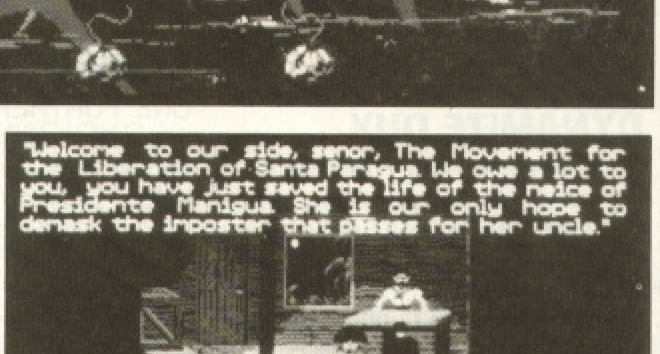
HAVING been greeted by the hotel doorman (and given the usual sales pitch) Glames took the key to his top-floor room and made his way upstairs. Opening the door he again found himself staring down the barrel of a gun. At least the girl behind it was more attractive than the KGB goon he'd met earlier...



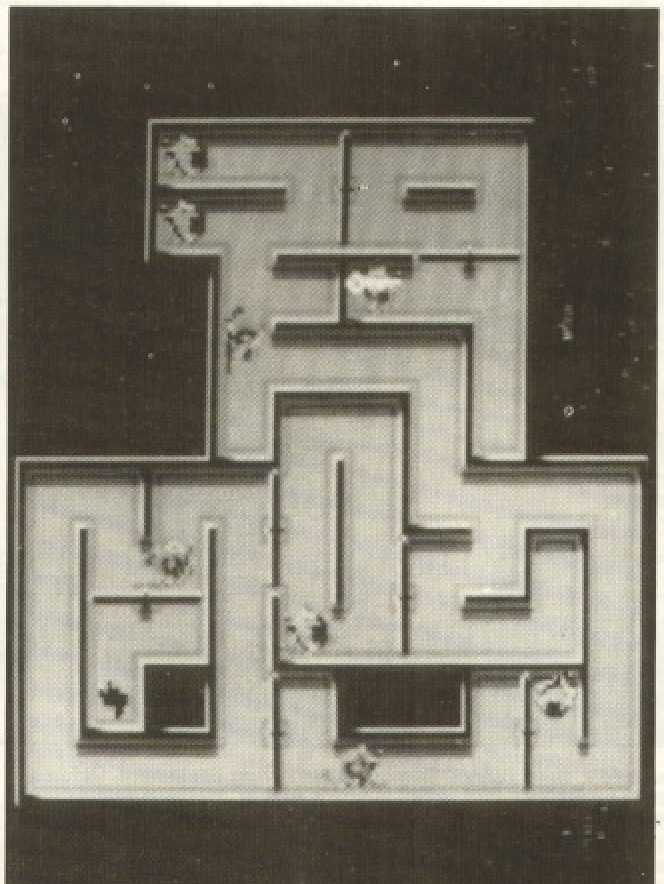
SOMETHING fishy was definitely going on! First the girl had accused him of being a swine, then he was staring at his double, who had both Glames and the girl tied to two large rocks and dumped over the side of a speedboat. An explanation could come later – first he had to prevent the two of them joining Davy Jones forever. Glames secretly operated the button on the bracelet.



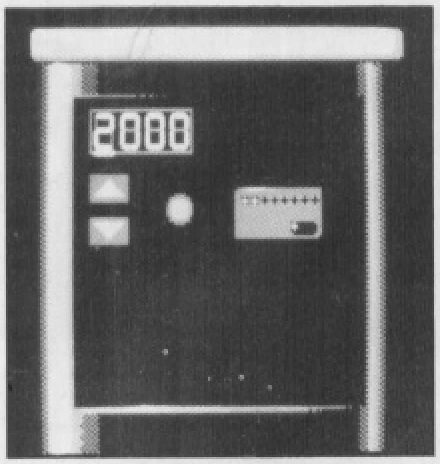
DEEP-SEA DIVING took on a whole new meaning as the pair plummeted towards the sea bed. Pressing the bracelet's button a second time caused Glames' bonds to snap as jewelry inflated. Glames swam towards the girl and quickly untied her before swimming for the surface. With lungs bursting the two of them made it to the top where a small dinghy awaited.



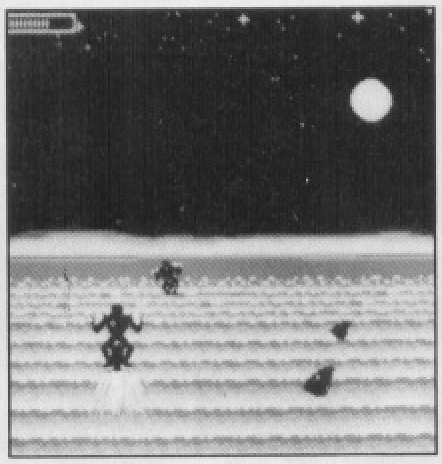
FOLLOWING a restful journey Glames found himself in a small jungle hut, facing the leader of the local guerrilla resistance. The girl turned out to be General Manigua's daughter and the current General turned out to be an impostor. The guerrillas were planning to make an attack on the palace in an attempt to rescue the real General. What's more they invited Glames to join them. How could he refuse?



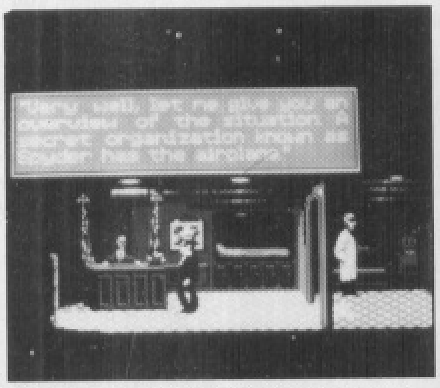
HAVING masqueraded as the evening's entertainment for that night's ball, Glames found himself sneaking around the corridors of the palace. The best place to look for clues would be the General's study, but that was several floors away and each staircase was locked. Fortunately, there were lockable revolving doors everywhere. If only Glames could trap some of the guards...



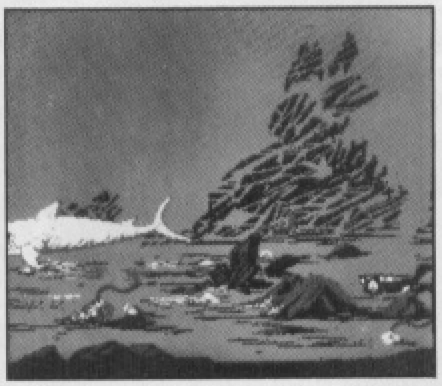
EVENTUALLY Glames found the study and quickly located the safe. Attaching the safe-breaking box had the desired effect and the Operation Stealth documents were back in his possession. He might have kept them too if it hadn't been for the two KGB goons that had sneaked up on him. But as luck would have it Glames' double Otto turned up. Document in hand, one of the KGB agents jumped out of the window. Glames quickly followed.



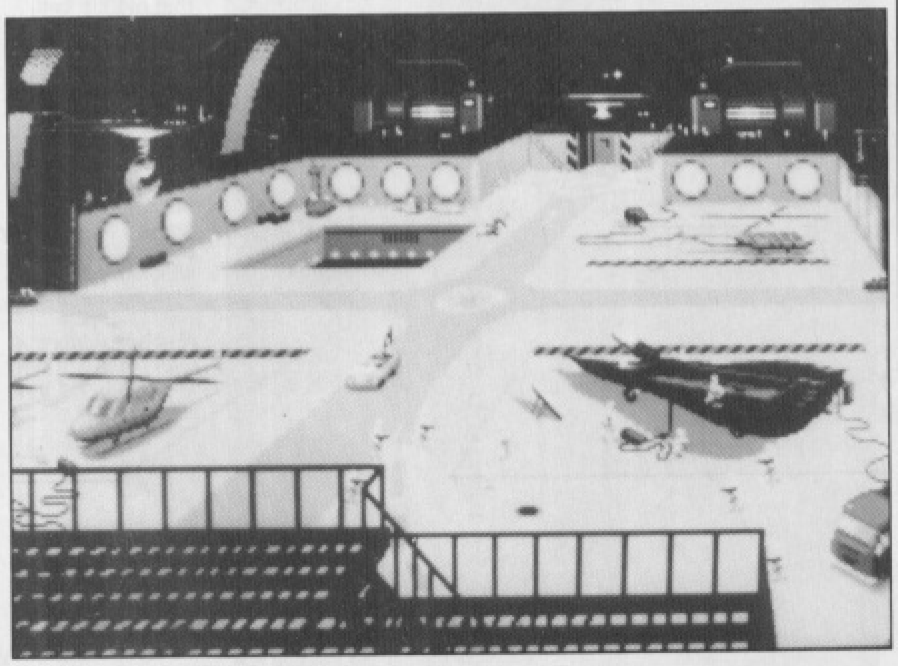
THE KGB agent jumped on one of two jet-skis and sped off. Glames, in hot pursuit, took the other – there was no way he was going to let the Red devil get away this time. Avoiding the sharks was tricky enough but once Glames had caught up with... Karpov was it?... and snatched the documents, he then had to contend with Otto's jet-skiing goons. Luckily Glames' rendezvous was surfacing nearby.



SO, OTTO was working for SPYDER and they were behind the Stealth's hijacking. The KGB had gotten wind and were just looking to capture it themselves but Glames had prevented that. Now all that was left was to get the Stealth. R&D had come up with a couple of extra gadgets: some cigarettes that were definitely bad for someone else's health and a compact disc that could control the Stealth's computer systems.



THE STEALTH'S radar signals had been picked up under the water, so Glames once again took a diving trip, this time with breathing equipment. While diving towards the bottom his foot got caught in some elastic trapped in a piece of seaweed. After freeing him Glames took in the sights, sharks, fish, palm trees... PALM TREES? On closer inspection one of them revealed a small button that opened a cave on the sea bed.



THE CAVE opened out into a small tunnel. Removing his diving equipment, Glames made his way towards the circular hatch in the tunnel's ceiling. Slowly turning the locking wheel, he pulled open the hatch to reveal an iron ladder stretching upwards. Wasting no time Glames climbed until he emerged in a large hangar. Sitting across the hangar, engineers scurrying around it, was the one thing Glames had hoped to see more than anything: the Stealth plane.

IVANHOE

BEGIN PLAY then pause the action. Type **JC IS THE BEST** (including spaces) to activate the cheat mode, then 'unpause' to continue. Now pressing N advances you a level, DELETE kills all on-screen enemies and CONTROL kills the Boss in the bonus stage.

GHOULS 'N' GHOSTS

WHEN the 'credits' screen appears, type **DELBOY**. Now the next time you play it will be with complete invulnerability.

NINJA SPIRIT

BEGIN PLAY then pause the action with F9. Hit CAPS LOCK and then hold down the CONTROL and SHIFT keys simultaneously to activate the cheat mode. The game will reset itself and you will now be invincible.

KLAX

BEGIN PLAY then hold down either of the SHIFT keys and SPACE together. Now press any key from 1 to 4 for different helpful effects, including infinite credits and even a free ticket straight to level 100!

BACK TO THE FUTURE PART II

GREAT SCOTT! Pause the action at any time during play and type **THE ONLY NEAT THING TO DO** (including spaces). The game will reset, indicating that the cheat mode is active. Now you now have infinite lives.

PRO TENNIS TOUR

IF YOU serve from the near-left quarter of the court into the far right you can Ace your opponent every time. Simply place the cursor as far into the bottom-right corner of his service area as possible and the ball's impossible to return! Thanks to John Wilks of Cornwall and about a thousand other The One readers for that advice.

DYNAMITE DUX

ON THE title screen, type **CHEAT** to activate the cheat mode. You can now press keys F1 through F6 to play any level you wish, with infinite lives thrown in for good measure. Alternatively, type **NUDE** during play to be transported straight to the end-of-level boxing round.

SKIDZ

DURING PLAY, hold down the firebutton and the ALTERNATE key together, and hit C to activate the infinite everything cheat mode. Alternately, hit M instead of C to skip levels.

KID GLOVES

BEGIN PLAY then pause the action. Type **RHIANNON**, followed by F9 to activate the cheat mode. Now the next time you play not only will you be invincible, but you will also find that the function keys do 'sexy' things.

SIMCITY

DURING PLAY, hold down CAPS LOCK and type in **MONEY** to have 10,000 dollars added to your account. But don't get too greedy... Over-use of this cheat can cause the game to lock up.

SONIC BOOM

ON THE high-score table, enter **DOUGAL**. The next time you play you will find that...

F1 Increases Energy
F2 Awards A Full Drone Squadron
F3 Skip To Next Level

SUPER CARS

ANY ST owners who tried to enter the name RICH to get loads of cash are sure to find themselves out of luck. The reason being that RICH only works on the Amiga version. To get results on the ST, simply enter your name as **POOR** instead.

NO KIDDING!

HERE you go... the codes to help you make it through Electronic Zoo's **Prophecy I: The Viking Child** with the minimum of fuss.

DENIS
The Forest

THE BLIZ
The Bridge

SHARKMAN
The Labyrinth

NYMHARSW
The Desert

RAINBOW ISLANDS

ONE FURTHER snippet of advice that may come in useful... Not a lot of people know that **Rainbow Islands** has a Difficulty Level counter. Its value is increased by one point when you complete a Round, enter a Secret Room or enter any of the above codes. You have been warned.

F-29 RETALIATOR

ON THE Duty Roster, enter your name as (including spaces) **THE DIDY MEN** (author Digital Image Design's own test mode). Now not only do you get infinite weapons, but hitting ENTER causes your plane to land automatically!

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"Just what a game should be: looks good, sounds good, and plays like a dream."

Chris Morley, ACE, October 1990

ACE RATED 936

By Graftgold

SIMULCRA

MicroStyle

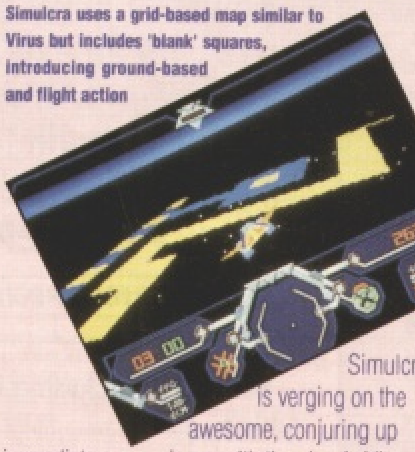
ACE RATED 936

The 3D vector graphics system in Simulcra features solid filled 3D graphics with shadows and light intensity surfaces. The system allows solid and wireframe surfaces to be freely mixed. Stipple and transparent/semi-transparent surfaces are also employed.

The game code runs up to 252 non player objects on the map. The game cycle rate and the view cycle are independent so that game time can be kept more or less constant even if the display rate is slowed down.

Special explosion effects are achieved using a highly efficient particle controller that individually moves up to 100 particles. Definitely a game that goes with a bang!

Simulcra uses a grid-based map similar to Virus but includes 'blank' squares, introducing ground-based and flight action



Simulcra is verging on the awesome, conjuring up immediate comparisons with the classic Virus. Your SRV rotates 360 degrees and can fly or drive. The rotation and shading are excellent and the game has a great feeling of speed. Battle is fast and furious and you can power up the SRV with loads of goodies including speed-ups, radar, fire and forget missiles, target display systems, shields, and extra lives.

MICROSTYLE hurl you into the computer war of the future and produce a red hot 3D shoot-em-up as an incentive...

Cyberscape rules in the far future, where even war is played out inside massive computer simulators. A particularly unpleasant virus has, however, had the effect of projecting the combat into the real world and as a result you have hordes of bloodthirsty simulcraft pilots wreaking havoc all over the place. Your objective is to enter the 'battle matrix' and destroy the other craft as well as the matrix itself.

You control a sophisticated Suface Reconnaissance Vehicle (SRV) with swing wings that give it limited flight capabilities. You drive your SRV around the matrix, encountering every so often a thin red line that denotes an energy barrier beyond which you cannot pass. You must then locate the relevant energy projector and destroy it, which will lift the barrier and allow you to proceed.

To add variety to an already exciting game, Microstyle have thrown in a wide variety of enemies. First, and most common, are the laser turrets that slowly sweep in a complete circle until they lock onto you, whereupon they fire viciously. Various ground and air attack craft, such as jeeps and small tanks, race around the walkways, thankfully needing only one shot to kill. Then you reach the megatanks – these can only be killed with missiles, but when shot explode in the most satisfactory way yet, by first ejecting the gun turret and then collapsing in on themselves with a terrific sound effect.

Throughout the game you also have access to a map screen for strategic planning – and there's also a neat power-up that gives you short range mapping/radar facilities while you're moving.



The result is a fast paced 3D shoot-em-up that is slightly similar to Resolution 101 in gameplay terms but blends in elements of Falcon and Virus as well. In addition, the grid construction introduces a maze element. Sound effects are superb and add to the sensation of speed. There's also a wonderful intro sequence.

Just what a game should be: looks good, sounds good, and plays like a dream.



Here at MicroStyle we couldn't think of anything more to add to Chris Morleys' review for Octobers edition of Ace.

RELEASE DETAILS

ATARI ST	£24.99	OCT 90
AMIGA	£24.99	OCT 90
No other versions planned		

All excerpts quoted by kind permission of Ace



James Pond: Underwater Agent



JAMES POND: UNDERWATER AGENT features some of the cutest, most colourful graphics seen for some time, and plenty of frantic action to boot.

JAMES POND: UNDERWATER AGENT
Vectordean And Millennium

AMIGA

PRICE	£24.99
OUT	Now
GRAPHICS	93%
SOUND	88%
PLAYABILITY	87%
VALUE	80%

OVERALL
86%

ATARI ST

PRICE	£24.99
OUT	Now

IBM PC AND COMPATIBLES
N/A

Vectordean has created the cutest and wettest secret agent ever. Laurence Scotford tries to earn his licence to gill.

THERE'S SOMETHING fishy going on in the world's seas. The sole-less inhabitants of dry land are putting the environment at risk and only James Pond, Underwater Agent, can put them in their plaice. So, putting his trust in cod, plugging in his herring aid and humming a tuna two, James sets out to save the seas 12 times in a roe.

Pond's orders are to go out into the wide ocean and fight to the fin-ish with the enemies of sea-kind who have caused all manner of havoc from pollution to seal abduction. Each mission must be completed before he can embark on another, but by returning home he can pick up all sorts of useful gadgets to help him.

James' only defence is to blow bubbles at the mutated creatures ready to attack him at every turn. The slightest contact with any of these and he will need the attention of a sturgeon. No problem though, Pond is so tough he can make even a whale blubber.

To complete his missions Pond has to spend some time on dry land, where he tackles even more formidable foes before plunging back into the ocean to once again give porpoise to marine life.



BY RETURNING down the pipe he emerged from when he began the level James can get home. Here he can put on any special objects he might require for the current mission, like the goldfish bowl for the seal rescue or the torch for the Atlantis mission.

THINGS TO SEE IN THE SEA

JUST WHAT the doctor ordered for prospective Underwater Agents...



JAMES POND
THE ONLY underwater agent with a licence to bubble.



ESKIMO
THE LAST man on Earth with a Parka.



POLAR BEAR
BIG, bold, and very, very cold.



DOG FISH
DON'T get collared by this doggie paddler.



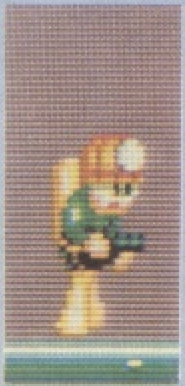
TURTLE
NEITHER a ninja nor teenage.



LAGER LOUT
THE MACC Lads on holiday.

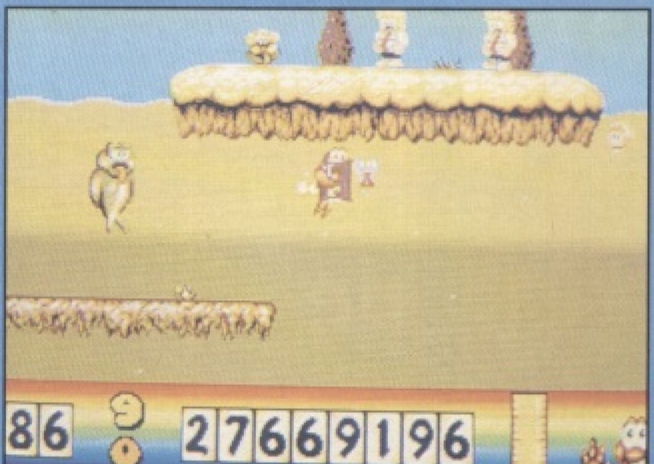


CAP'N HOOK'S GHOST
THE ORIGINAL shocking spiritual seaman.

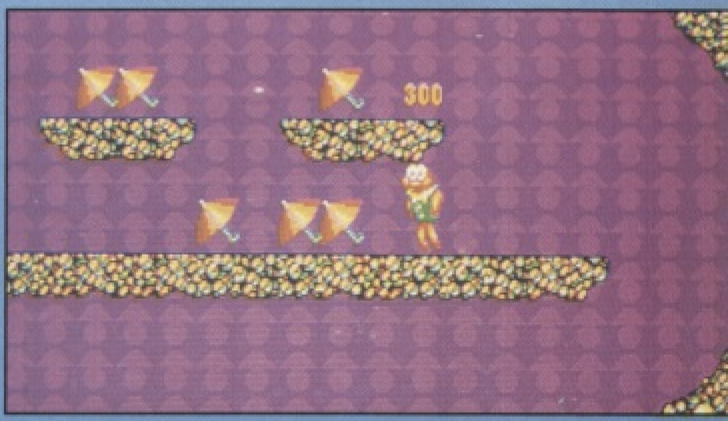


DIVER
WILY wally in a wet suit.

IN MOST OF THE missions James is required to move items like dynamite or toxic waste canisters. This can be a laborious process since he can only carry one item at a time. In other missions he has to lead afflicted sea creatures to safety.

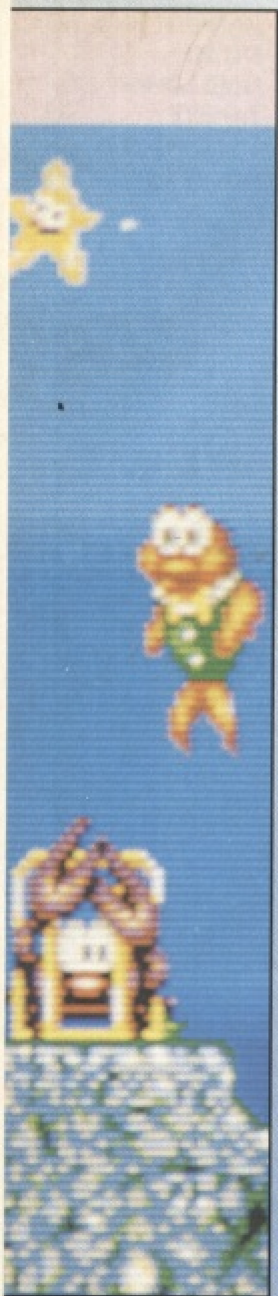


ON EVERY MISSION there are secret rooms to be found. These contain either bonuses, like the one seen here, or a collection of particularly nasty sea monsters. Trouble is, James only has a short amount of time to spend in each secret room.





TAKE TOO LONG completing a mission and you are plagued by a 'Hurry–Up' creature who looks something like the aquatic equivalent of Columbo. This little guy in a dirty raincoat follows James around and tries to drain his energy.



IN SOME MISSIONS James has to take to dry land. He can spend a short time out of the water but if he stays too long he starts losing energy. Careful timing is of the essence.



AQUATIC ANECDOTES

FIVE fishy things to tickle your palate.

AN ORGAN possessed by fish but not by any other creature is the swim bladder. This is an internal sac that provides the fish with buoyant lift.

THE DEPTHS of the oceans are the last places on Earth yet to be explored by man. It's thought likely that the deepest ocean trenches contain species we have yet to come across.

FISH ARE among the oldest lifeforms on Earth. Jawless fish first appeared in the Palaeozoic Era over 400 million years ago (man has only been on the scene for two million years).

SEVENTY-ONE per cent of the Earth's surface is covered by water. The Pacific Ocean alone covers 33 per cent of the world's surface.

THE DEEPEST part of the ocean is the Challenger Deep, part of the Marina Trench. This is 11,022 metres below the surface (almost seven miles). By comparison, the summit of Mount Everest is only 8,848 metres above sea level.

A FISHY TALE

VECTORDEAN'S Chris Sorrell began work on James Pond back in April of this year. "I thought it would be nice to do a cute game with a green aspect, without being too heavy about it," he says. "It began life as **Guppy** because the main character looked like one. Millennium then came up with the Bond idea."

Pond was put together on Vectordean's Mega ST using Hisoft's **DevPac**, while the **Rainbow Islands**-inspired graphics were created with **DPaint III**. Chris thought that Rainbow was nice and simple but a bit too bland. He wanted to do something similar but with more detail and a lot of humour.

Chris will probably be involved in any console development of James Pond, but beyond that he hopes to start work on a game inspired by the film **Aliens**. And how about a sequel to James Pond? Yes, it's almost a certainty that the little fellow will be making a repeat appearance before too long.



A James Pond is one of the cutest games ever seen. The animation of James and the other creatures is superb and often amusing. The action is essentially 'of the collect the objects to escape the level while avoiding adversaries' variety. Secret rooms and variations on the basic theme (like leading beleaguered fish and seals to safety) add to the appeal. And four different ditties or suitably silly sound effects help jolly along the proceedings. The difficulty level is just about right to start with but some of the later missions require some pretty impressive joystick juggling and will probably need several attempts to complete. James Pond won't hold your attention once all 12 missions are successfully completed, but for a few weeks at least you should be hooked.

ST The ST version looks nearasdammit identical to what's seen here. And it plays the same too. There are some soundtrack differences, but otherwise it's every bit as entertaining.

PC There are no plans at present for a PC version. Whether or not it does eventually make it will depend on the reception the first two versions get.


WONDERLAND
dream the dream...
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OBITUS
YOUR OWN WORST NIGHTMARE . . .
From Psygnosis, Impelling RPG with more than a dash of hack-'n'-slash.
You're in the depths of your own worst nightmare . . . but this time there's no waking up.
Lost and alone in a dangerous and alien world you must discover where you are, how you got here . . . and how you're going to get out!
In a frantic search of the unfamiliar land you explore aMAZEing forests, mines and underground complexes collecting objects and interacting with indigenous creatures.
Re-emerging in to daylight you race along perfect parallax action scenes, dispatching enemies as you battle ever deeper into the unknown.
Amiga Screen Shots
PSYGNOSIS



PUZZNIC
Ocean

ATARI ST

PRICE	£24.99
OUT	December
GRAPHICS	65%
SOUND	60%
PLAYABILITY	90%
VALUE	85%

OVERALL
88%

AMIGA

PRICE	£24.99
OUT	December

IBM PC AND COMPATIBLES
N/A

Puzznic

Laurence Scotford takes a look at Taito's chip off the old block...

TETRIS has become something of a household name and has been the inspiration for a whole host of other puzzlers, including **Klax**, **PipeMania**, **Atomix** and **Plotting**. Now we have **Puzznic**.

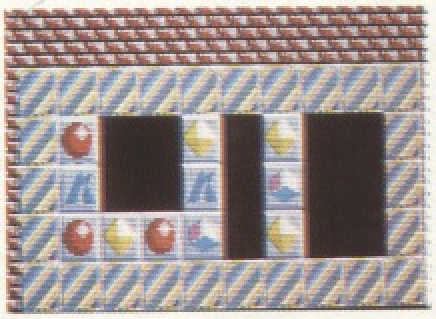
No one seems to be particularly bothered by this trend, but why should they be? Games of this type more often than not have a high degree of playability that is too frequently absent in audio-visual extravaganzas. Puzznic certainly lives up to this expectation. It, like Ocean's previous puzzle release, Plotting, began life as a Taito coin-op.

The basic idea is to eliminate blocks by matching up their patterns in horizontal or vertical lines before your time runs out. It sounds easy enough, but when you have odd numbers of blocks with their motion impeded by moving platforms or solid walls then matching them up becomes a little trickier.

Having played through the first set of easy puzzles you are given the option of playing one of two or more different sets, so if you become stuck on one particular puzzle you won't necessarily be prevented from progressing.

BLOCKBUSTERS
DID YOU KNOW just how useful the word 'block' is? It can mean...
A solid piece of wood, stone, or metal for chopping.
A device for mounting horses.
A support on which people are beheaded.
A large building with offices or flats.
A group of buildings bounded by streets.
An obstruction.
Mental resistance.
A section of seats.
A group of shares.
A piece of wood or metal engraved for printing.
A pulley mounted in a case.
And many more!

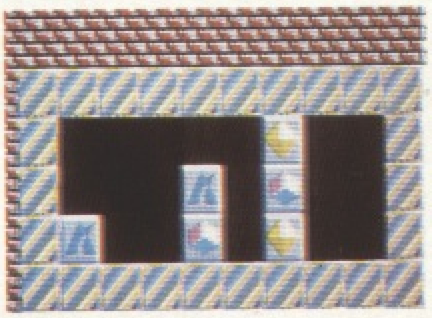
THIS EARLY level looks quite simple – and, indeed, most people should have no trouble in completing it. A bit of thought however will show that there are some extra points to be gained like this...



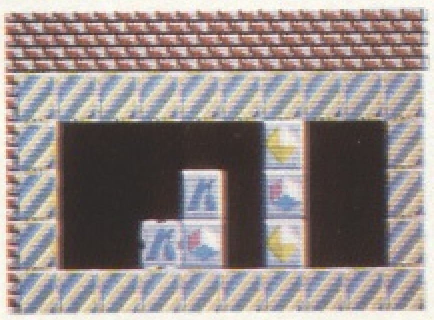
FIRST CLEAR the way by moving the yellow diamond onto its partner.



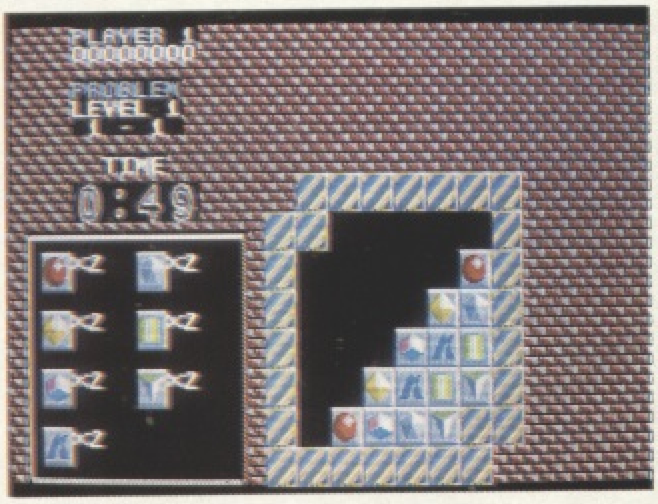
NOW DROP the red ball into place to clear all three of them at once.



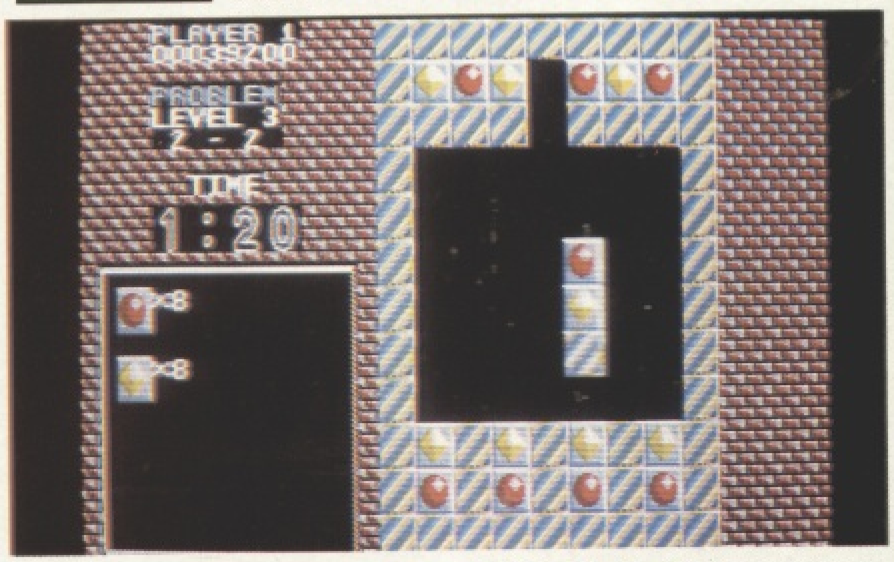
HERE'S the important bit: slide the blue K across first...

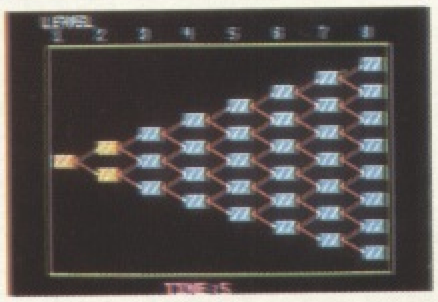


NOW ALL you have to do is drop the block with the cube next it's partner and the whole set-up topples like dominoes leaving you with a huge score!



THE VERY FIRST screen wouldn't be much of a challenge to a smart five-year old: just match up the easily accessible pairs in a few seconds and it's done. Don't let this lull you into a sense of false security though. The later levels are frustrating in the extreme.





AS YOU get further into the game things start hotting up with moving blocks and more obstacles to contend with. So, as well as exercising the old grey matter in working out how to solve a screen you also have to call on your arcade skills if you are to survive.

ONCE you complete the initial warm-up stage you can choose a route (OutRun style) through the remaining stages. Each stage contains four levels, so to complete a game you must play a total of 32 levels.

ST Puzznic is a sort of cross between Taito's previous puzzler, Plotting (in which you had to eliminate blocks by firing at them with a block carrying the same pattern), and Thalion's Atomix (molecules are constructed by placing individual atoms in the right place). And just like those two, Puzznic has that elusive 'one more go' quality. Also like Plotting, Puzznic works on two levels. You can begin by simply aiming to complete each stage, and once you have discovered a basic solution you can go back and try to maximise your score by eliminating several blocks simultaneously. Beginners will be able to play through enough levels to keep their interest high, and with 130 screens on offer there's plenty of challenging fun to be had.

A Puzznic will have Amiga owners burning the midnight oil, too, although they won't notice any differences in the presentation.

PC It looks like PC owners will be missing out on this one, just as they did with Plotting. This is a shame as it would work well even on slow machines with monochrome video.

LOTUS ESPRIT TURBO CHALLENGE
Magnetic Fields And Gremlin Graphics

AMIGA	
PRICE	£24.99
OUT	Now
GRAPHICS	86%
SOUND	80%
PLAYABILITY	91%
VALUE	85%

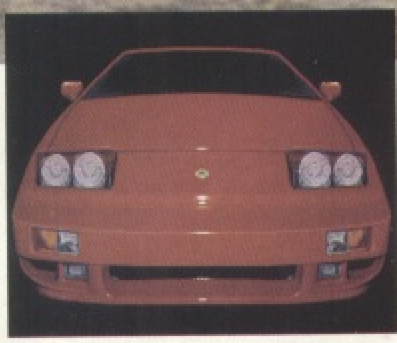
OVERALL

89%

ATARI ST	
PRICE	£24.99
OUT	Now

IBM PC AND COMPATIBLES	
PRICE	TBA
OUT	1991





THE ULTIMATE fashion accessory... It's lean, it's mean and it's a lot faster than your average mini. Apart from the mouse which comes with compulsory automatic transmission, there are two different joystick control methods to choose from. It all depends whether you prefer using the fire button to accelerate or change gear. In both cases computerised gear-change is optional.

Kati Hamza burns rubber with Gremlin's racy racer.

NIJEL Mainsail. Mickey Louder. James Haunt. The names of the greatest heroes of the grand prix circuit are on everybody's lips. They have won hundreds of races and set the world's fastest track records in return for fame, fortune and sponsorship. But there's one prize that even these great rubber-burning giants would swap all their trophies for: a Lotus Licence.



To get it they have to master 32 tracks worldwide. And it's not enough just to finish the race. They must make it into the top 10 every time if they don't want to be disqualified. As the season starts everybody's laying their bets. Will Ayrton Sendup beat Alain Phosphate for the championship yet again?

Not if you can help it...

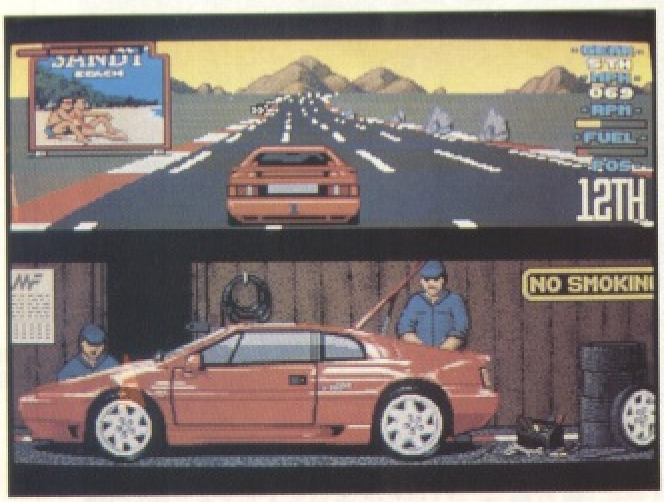
Lotus Esprit Turbo C



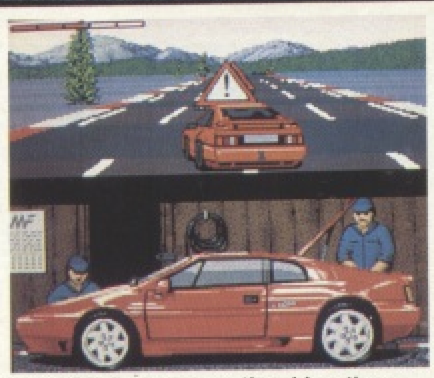
IS IT likely that a terror of the track would brave the world's most dangerous circuits without an in-car stereo? No way. He'd obviously pick a model rather like this one – which comes packaged with four different tunes to rock, roll and rip up the track to.

DEPENDING on which difficulty level you pick there are five, 10 or 15 races to run in one sitting. Your place on the grid is determined by the position you achieved in the last race, reversed: if you came first you begin the next round rather more modestly in 20th place.





THERE are distinct advantages to playing in two-player mode. Only one has to make it into the lucky top 10 for both of you to run the next race. So, if you lose your concentration for a couple of seconds it doesn't mean that the whole season's down the pan.



EACH OF the 32 international locations has its own distinctive scenery – trees for the north and sunny plains for the south. Most are kitted out with a selection of hazards: roadworks, rocks on the road or oil-slicks.

YELLOW spanner signs by the side of the road mean you are almost level with the pits. Some circuits are too long for a single fuel tank, so you have to refill. Timing is crucial. The longer you spend getting fuel you won't need, the more chance you have of being caught.



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A There are two factors no race game can do without: realistic 3D and tough track designs. **Lotus Esprit Turbo Challenge** has both. The first thing you notice is how well the hills, bends and obstacles twist and turn. There's no on-screen circuit map because you don't need one – trackside pointers give you all the information you need to anticipate problems well in advance. The 3D is smooth and fast, and the controls are crisp and responsive. But what makes Lotus so much fun to play are the imaginative track designs. All those hairpin bends, lethal chicanes, oil patches, barriers and rockfalls give the circuits extra bite. The only thing it could do with is a little extra presentation: the front end is polished, with Lotus technical screens and a choice of four on-track tunes, but when you compete with the world's best it would be nice to have extra atmosphere (such as track layouts) and the option to save your records to disk. Even without them, it all adds up to a slick, technically impressive package. One of the best driving games of the year.

ST In terms of speed, sound and gameplay there should be no appreciable difference between the ST and the Amiga versions, though the screen size has been reduced a

PC Gremlin is planning to release a PC version some time next year but there are no firm details as yet.

WALKER BALLS

MURRAY Walker, racing's favourite commentator, is renowned for his ability to turn language into incomprehensible mush. Here are a few of Murray's gems...

"YOU CAN cut the tension with a cricket stump."

"HE'S IN front of everyone in this race except for the two in front of him."

"...INTO lap 53, the penultimate last lap but one..."

"THE BATTLE is well and truly on if it wasn't on before, and it certainly was."

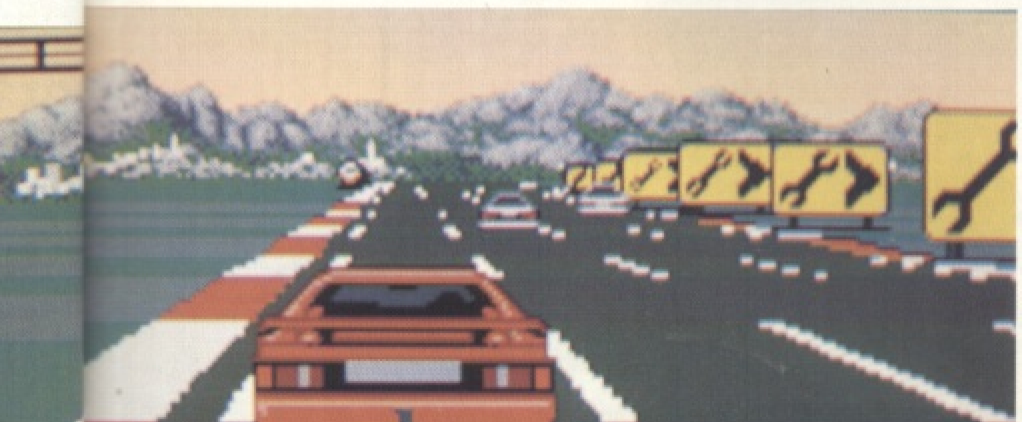
"HE'S WATCHING us from hospital with his injured knee."

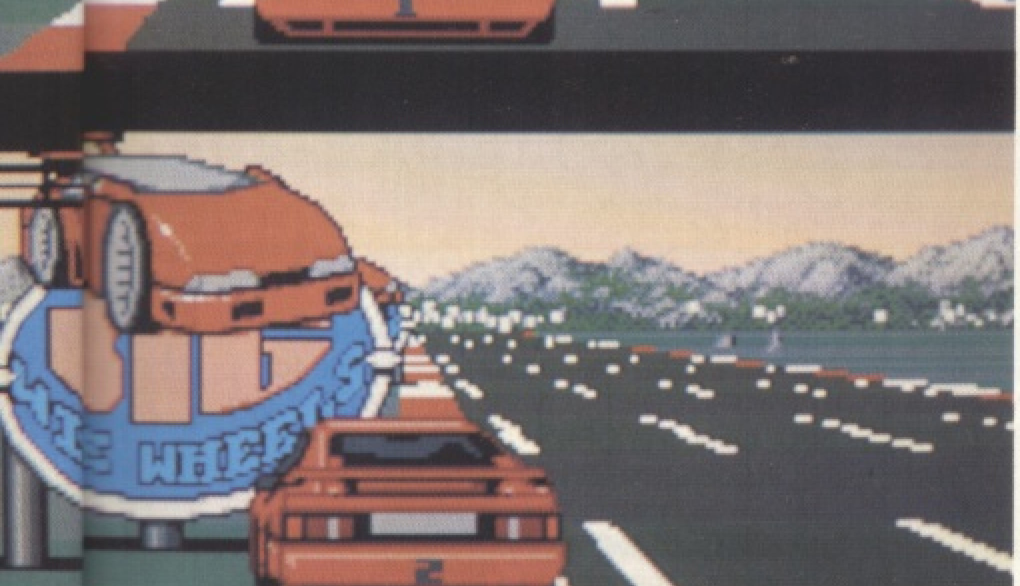
"IT LOOKS like adrenalin is a good disinfectant."

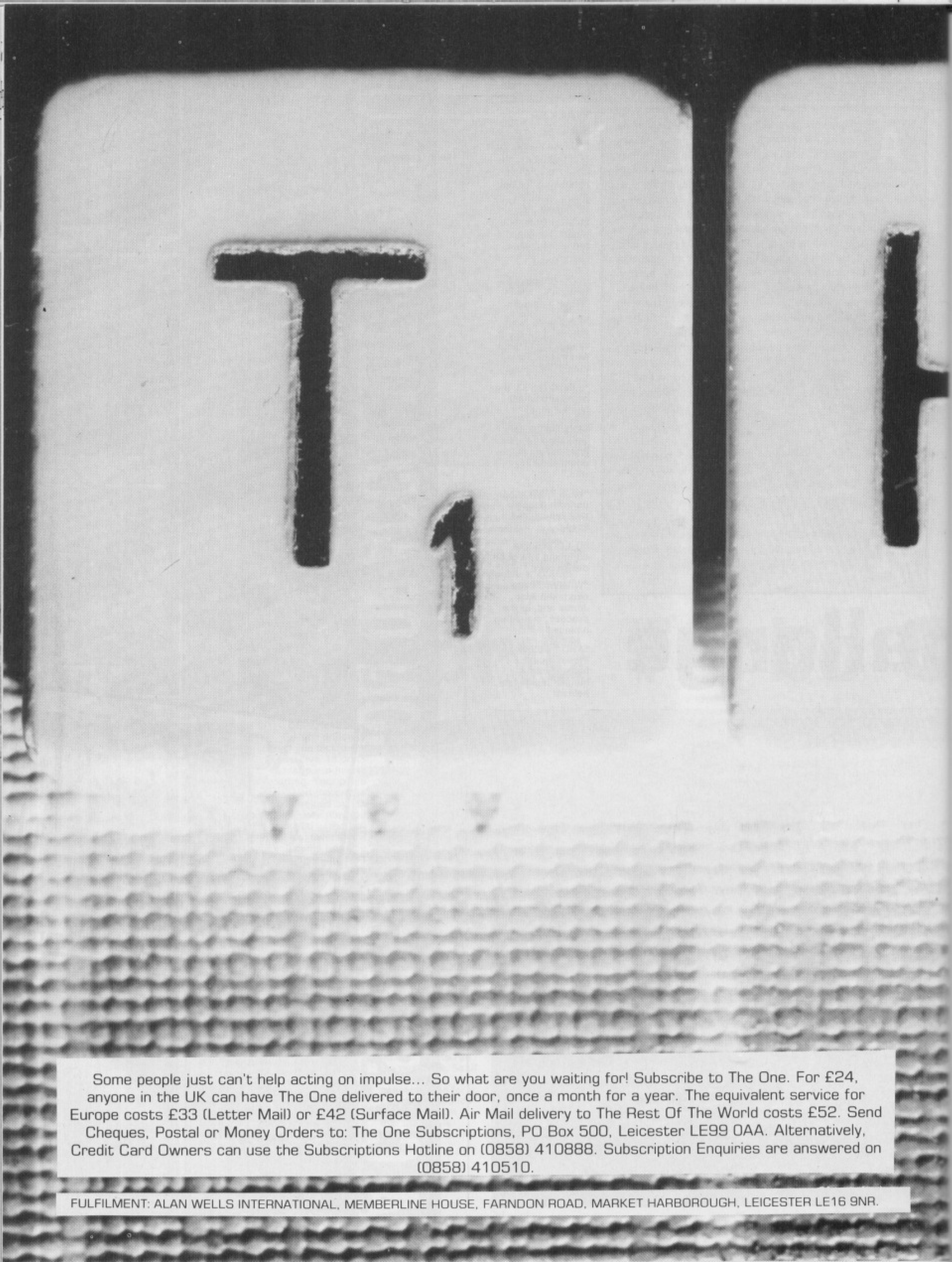
"WARWICK has overtaken Alan Jones and, in the process, moved up a place."

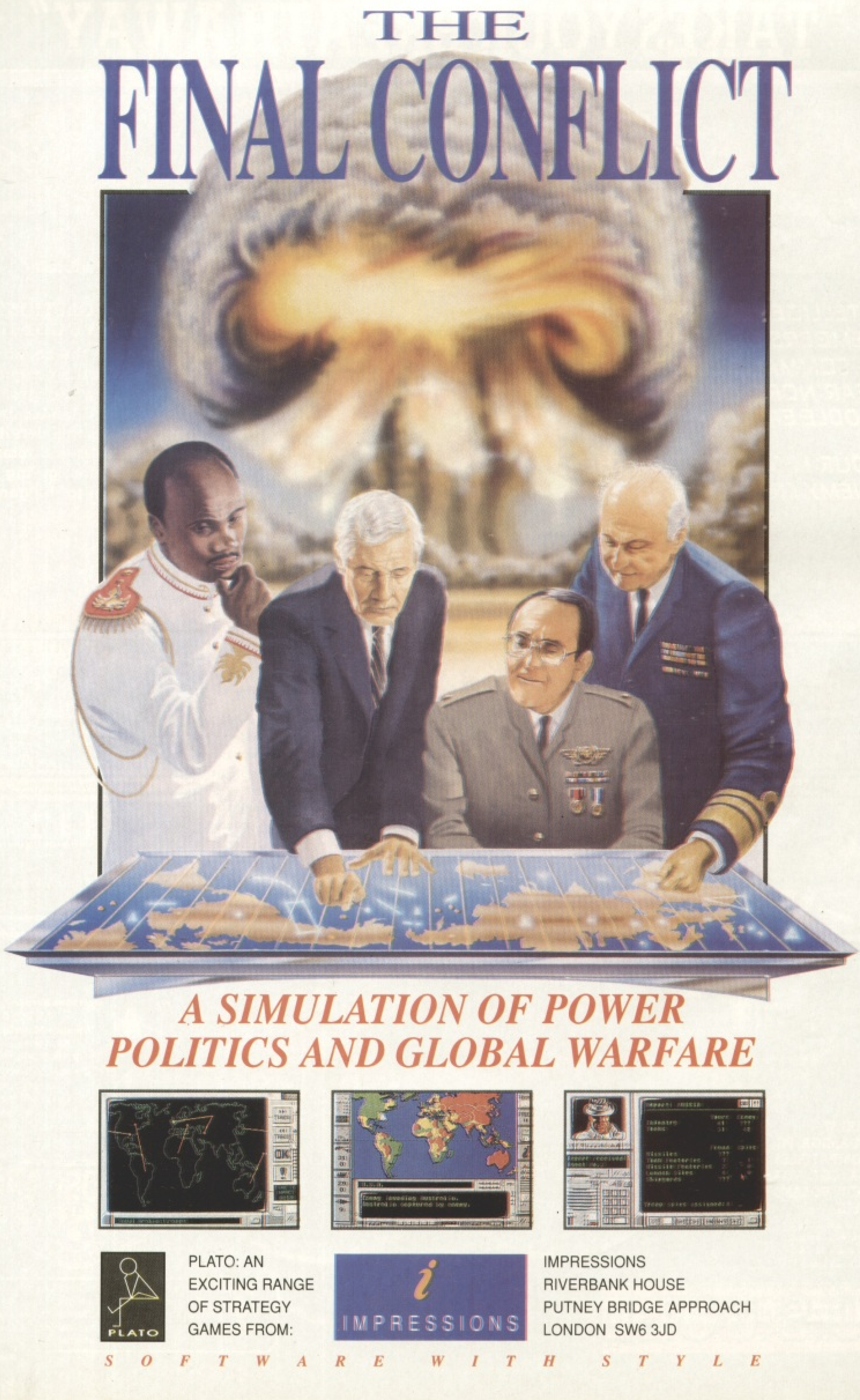
"AND NELSON Piquet must be furious with himself inside his helmet!"

Challenge

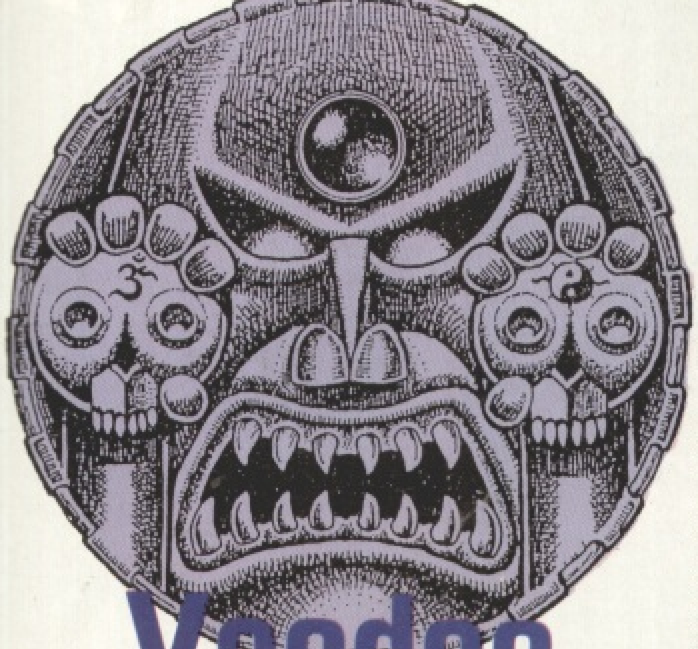





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S O F T W A R E W I T H S T Y L E


"TAKES YOUR BREATH AWAY"
OPERATION HARRIER
INTELLIGENCE INDICATES – MEMBERS OF ENEMY HI-COMMAND ON CRUISER NEAR NORTH ISLAND, MIDDLE EAST.
YOUR MISSION... SINK THE ENEMY CRUISER.
YOU WANT A REVOLUTION?... ...YOU'VE GOT IT..!
ROTOSCAPE combines the colourful detail of large sprites with the complete freedom to move around a background of polygon constructed landscapes. Watch in amazement as this detailed background zooms, scrolls and rotates through 360° around you, giving an incredibly lifelike feel to the game.
Screen shots from Atari ST version
Screen shots from Amiga version
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U.S. Gold Ltd, Units 2/3 Holford Way, Holford, Birmingham. B6 7AX. Tel: 021 625 3388.
ROTOSCAPE
IT'S REVOLUTIONARY
U.S. GOLD
Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.



Voodoo Nightmare

Do you believe in Voodoo? Cursed by a hyperactive Witch Doctor, Boots Barker's got no choice. Gary Whitta gets the jungle fever.

INFIDELITY is a terrible thing – as Boots Barker just found out the hard way. While on a leisurely hot-air balloon trip over Drongombongo Land, he discovered that his wife and best friend (accompanying him on the trip) have been up to no good behind his back. But before he even had time to be stunned by the revelation, the two lovers pushed him over the edge and promptly flew off, leaving poor Boots unconscious in the jungle below.

Awaking from his impact-induced sleep, Boots finds that his nightmare has only just begun. His head and upper body have been encased inside a gruesome Voodoo mask which won't come off, no matter how hard the poor old soul tries. It seems that the mask has been put there by an evil Witch Doctor who doesn't want Boots to leave the jungle. Ever.

Boots, however, has other plans, and immediately sets off on his impromptu quest to remove the offending mask, defeat the Witch Doctor and ultimately escape from the jungle. Then perhaps he can sort out his marriage...



THE FIVE hidden temples are each named after a jungle animal – Spider, Snake, Eagle, Ape and Lion. Finding one is a riddle in itself. While some actually look like temples, others are deceptively camouflaged by the jungle. Once Boots enters a temple, he cannot leave until every jewel inside has been collected. The jewels aren't difficult to locate, as they are most often found lying about on the ground – it's getting to them that's the problem. Many jewels are placed seemingly beyond your reach, blocked off by obstacles, across wide ravines and so on, and only with clever use of your surroundings will you escape with a full bag of swag.

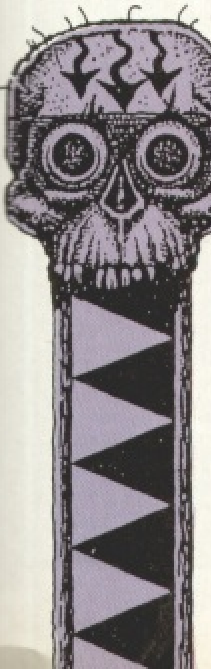


WHEN all the jewels in a temple are collected, the Temple God awards a pin for your voodoo doll, and a vital special power that comes in handy later – without all five special powers, you are lost. Since some powers are needed to reach temples, it's essential you complete them in the correct order, as dictated by a hidden clue in the jungle.





AS YOU'D expect, the jungle is crawling with all manner of beastly beasts. Fortunately Boots didn't get his name for nothing, and his lethal Doc Martens can be used to stomp on any offending creatures. Other objects, available from the Jungle Shops, are more effective creature-killers, but the DMs have the added ability of allowing Boots to jump.

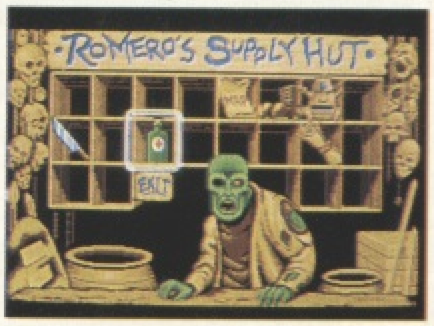




TO GAIN access to the Witch Doctor's underground domain, Boots must incapacitate him by sticking eight pins into a Voodoo doll effigy. But first Boots has to locate five temples hidden in the jungle and solve their riddles. In addition, three special missions of goodwill must also be undertaken.



TIME passes quickly in the jungle. The night-day cycle lasts only a couple of minutes (game-time), and each state has its own ups and downs. Movement during the day can be treacherous, as the often deadly jungle creatures are out and about in abundance. During the night the animals go to sleep, making progress safer – but with the sun down, the decreased visibility means it's tougher to see your surroundings.



IF YOU need a helping, chances are the Jungle Shops will give you it – provided you have the jewels to pay. Romero's sells everything you could possibly need, including machetes (to hack your way through the jungle), dynamite (for dealing with stubborn rocks that block your way) and, of course, the all-important voodoo doll. But Romero's is only open during the day – at night the Jungle Casino is where it's at. Here useful objects are gambled for rather than bought, and the stakes are high.

VOODOO NIGHTMARE
Zippo Games And Palace Software

AMIGA

PRICE	£24.99
OUT	Now
GRAPHICS	80%
SOUND	79%
PLAYABILITY	84%
VALUE	83%

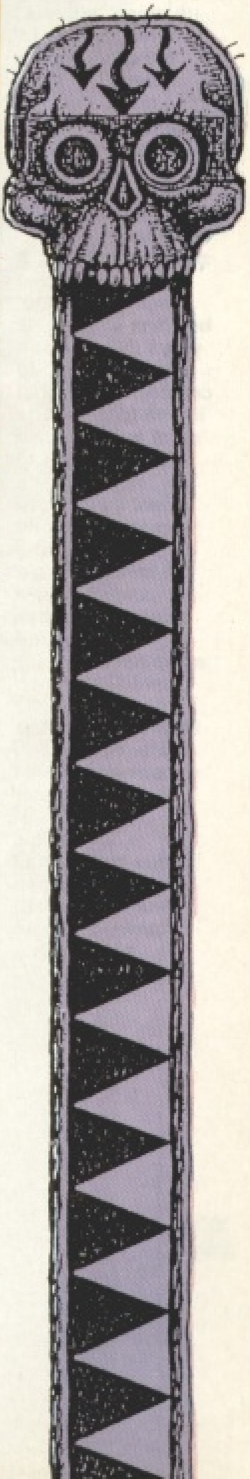
OVERALL

85%

ATARI ST

PRICE	£24.99
OUT	Now

IBM PC AND COMPATIBLES
N/A

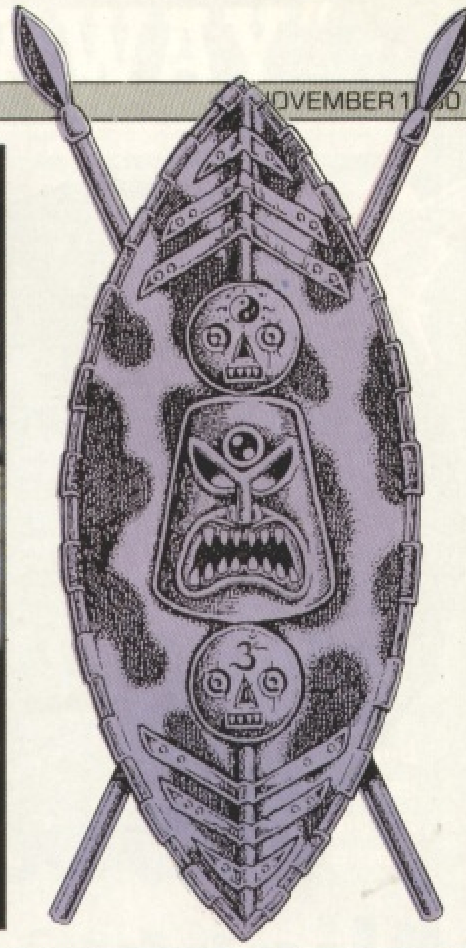


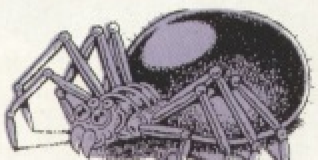
DAWN OF THE DEAD

THE ORIGINS of Voodoo are still shrouded in mystery. The answers lie somewhere on the small Caribbean island of Haiti, where the religion began and is still going strong. Today more than 90 per cent of the Haitian population are feared believers of the fabled religion. In the past, tyrant rulers 'Papa Doc' and 'Baby Doc' Duvalier have enjoyed unofficial rule of the island by surrounding themselves with a private army known as the tontons macoute – travelling Voodoo magicians. Today, the main Voodoo activity is not sticking pins in dolls or conjuring up magic potions, but the practice of bringing people back from the dead. Voodoo magicians are said to be able to revive corpses by weaving evil spells over them and turning them into zombified slaves. It may sound like mumbo–jumbo, but over the last 60 years there's been enough 'proof' to convince many that it's all for real. The most famous case dates back to 1936, when a shabbily-dressed woman was found wandering aimlessly like a zombie near a small farm. When taken in and examined, she was identified as one Felicia Felix-Mentor – the sister of the farm owner. Medical records later revealed that Felicia Felix-Mentor had died of a sudden illness and been buried 29 years previously...



EACH temple is guarded by the type of creature it's named after. And like the jungle inhabitants, every one can put Boots in a world of hurt. You often have a tough time getting past the animals that guard the way to the exit. It's not wise to enter a temple without some form of protection against these wild aggressors.





GET STUCK IN A MASK!

Courtesy Of Palace Software

POOR old Boots Barker may not be too fond of his Voodoo mask, what with it being stuck on his head for good and everything. But here's a much more agreeable offer in the mask department. We have five (almost) genuine Horror Voodoo masks to give away to the lucky winners of this competition, along with an Atari ST or Amiga copy of Voodoo Nightmare. All you have to do is answer these three easy questions and send your entry (on a postcard or the back of a sealed envelope – and don't forget to state your format) to VOODOO NIGHTMARE, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than the 28th November, 1990. The first five completely correct entries out of the bag after the closing date win their senders a mask and a copy of Voodoo Nightmare each.

THE QUESTIONS

1) Wes Craven made a film about Voodoo. What was it called?
A) A Nightmare On Elm Street
B) The Serpent And The Rainbow
C) The Hills Have Eyes

2) What are practitioners of Voodoo rumoured to be able to do?
A) Revive The Dead
B) Make Soup From People's Bones
C) Grow Extra Fingers

3) What do you do with a Voodoo doll?
A) Cuddle It
B) Buy Accessories For It, Like Ken
C) Stick Pins In It

The editor's decision is final, and no correspondence will be entered into. Employees of EMAP and Palace Software, their friends and relatives are not permitted to enter.



MOVEMENT through the jungle isn't as easy as it looks. The forced-perspective presentation has a habit of concealing exits and pathways, giving the jungle a maze-like appearance. A map, which can be bought in pieces from the jungle shop, is essential.



IN ORDER to obtain the three extra pins you need for your voodoo doll, three special tasks must be completed. During your tour of the jungle you find a baby Lion cub that has lost its mum, a hungry Monkey and a sick native. For each arcade-style problem solved, a pin is awarded. With all eight stuck in the doll, the Witch Doctor is weakened and you can progress underground into Part Two. Provided you can find the entrance to his lair of course...



THE WITCH Doctor's lair is guarded by armies of marauding skeletons which have a habit of pushing you into unfortunate situations – like over the side of a cliff. To make matters worse, finding the Witch Doctor is another puzzle. A series of doors throughout the maze must be opened by throwing levers in a set sequence. Even then, there's the Doc . . .

A It's the sheer scale of **Voodoo Nightmare** that impresses most. Five temples may not sound particularly elaborate, but each one is an adventure in itself, and with a sprawling jungle (that really does sprawl), three additional tasks AND the huge underground labyrinth of Part Two, it's a real monster. In the classic tradition of Ultimate's pioneering Filmation games, the gameplay is well balanced between arcade-style action and some good old common-sense puzzle solving – and fortunately there's nothing too torturous to put you off. The action is backed up by some exquisite graphics, particularly inside the temples, and a selection of suitabie spooky tunes. The voodoo theme is carried throughout to good effect, and a plethora of thoughtful touches (including an invaluable load-save option) all help to make the going easier. Voodoo Nightmare's a cracker, a lot of fun to play, and not likaly to lose its challenge for quite a while.

ST Voodoo Nightmare on the Atari is identical in all respects to its Commodore counterpart.

PC Sorry, PC people, but Palace has no plans at present for an IBM-compatible version.


Z-OUT
Victory celebrations for the success of the mission X-OUT which anhilated the satellite of the planet Alpha Centauri ended abruptly as the long-range scanners showed intense activity on the planet itself - an ATTACK from the planet is IMMINENT.
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Z-OUT - the mission to destroy the planet Aplha Centauri, the H.Q. of the federation now seeks a brave man to pilot the space craft. What lies ahead is unknown except that the defences of the H.Q. are strong and multi-level.
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The Spy Who

Bond is back in his fifth Domark adventure. Gordon Houghton stirred and got shaken.

007

ANTICIPATING the thaw in East-West relations by a good 10 years, the film version of **The Spy Who Loved Me** concerns an unlikely alliance between James Bond and Soviet agent Anya Amasova. They have a joint mission to investigate the recent disappearance of a couple of submarines – one Russian and one British.

Microfilm evidence hints that Karl Stromberg, your average power-crazed corporate megalomaniac, has been quietly removing them from the sea. You (as 007) are despatched to Sardinia to infiltrate Stromberg's underwater fortress, Atlantis, and to find out why.

The computer version converts these plot elements into six separate sub-games. Help is at hand in the form of Q-weapons, a Q-sub and other Q-droppings. But Karl's kerrazy crew of trained assassins are also out to nobble you.

BOND BLOCKBUSTERS

JAMES Bond has appeared in five guises in 18 films in the last 28 years. Ian Fleming's books, short stories and scraps of ideas he wrote on shopping lists have now been just about exhausted, and new non-Fleming material is what makes up Timothy Dalton's scripts.

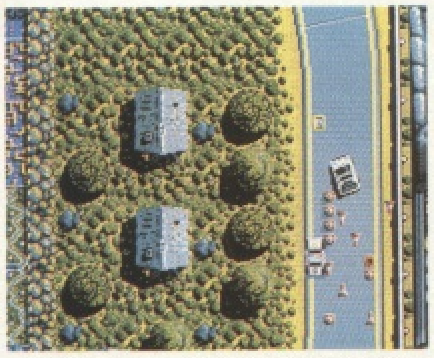
Sean Connery
Dr No (1962)
From Russia With Love (1963)
Goldfinger (1964)
Thunderball (1965)
You Only Live Twice (1967)
Diamonds Are Forever (1971)
Never Say Never Again (1983)

David Niven
Casino Royale (1967)

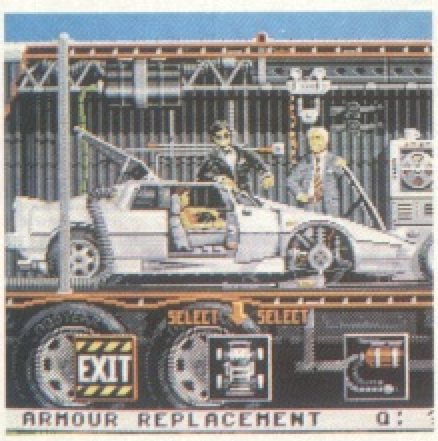
George Lazenby
On Her Majesty's Secret Service (1969)

Roger Moore
Live And Let Die (1973)
The Man With The Golden Gun (1974)
The Spy Who Loved Me (1977)
Moonraker (1979)
For Your Eyes Only (1981)
Octopussy (1983)
A View to a Kill (1985)

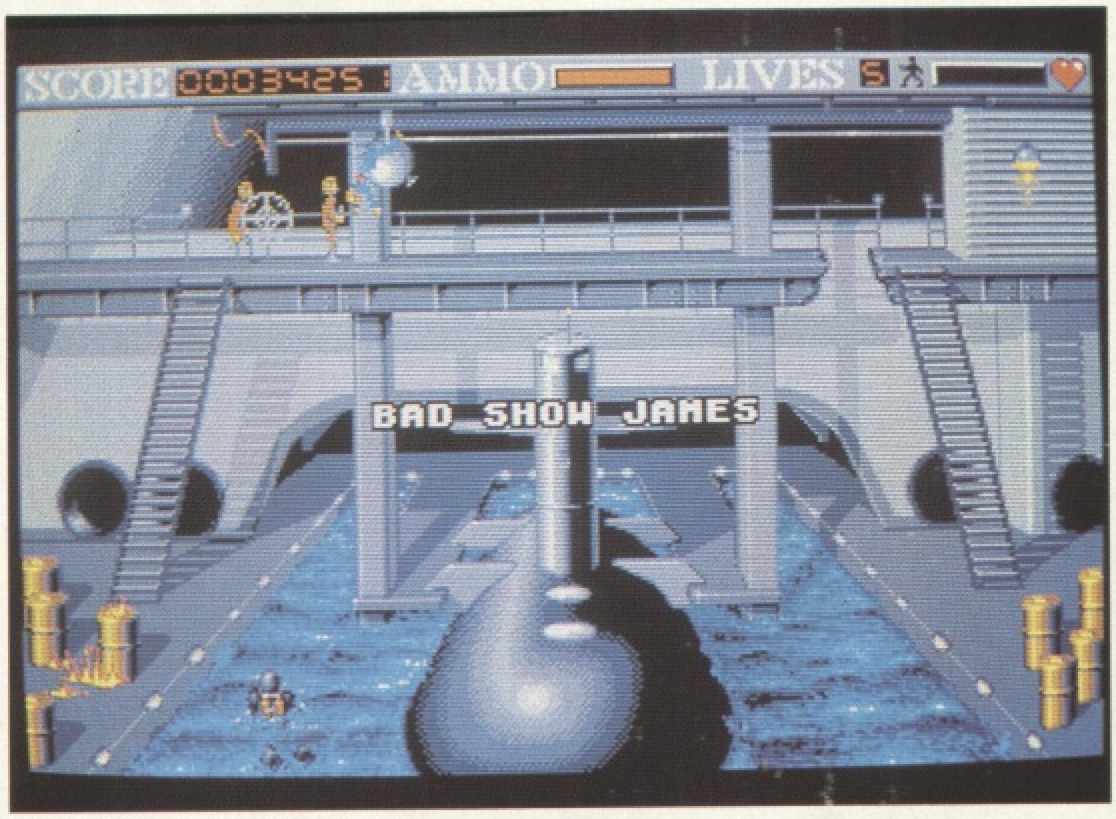
Timothy Dalton
The Living Daylights (1987)
Licence To Kill (1989)



SCENE ONE: Bond and Anya put pedal to metal: using their specially adapted car's smart handling, they hurtle along twisting roadways heading for a jetty to pick up a boat. Collecting Q-Tokens is useful for buying weapons later on, but mowing down pedestrians and swimmers isn't a good idea. Landscape collisions reduce your armour, and Stromberg's minions, as ever, are in hot pursuit. The strip on the left is a very handy mini-map.



SCENE TWO: Q is a pretty decent sort of fellow, and arranges for a mobile truck to pick you up part way through Scene Two in classic Spy Hunter style. Inside the truck there's a host of goodies and weapons, ranging from Missile Launchers and Smoke Guns to replenished armour and a subaquatic car converter kit – essential if you are to complete this level's underwater stage.



SCENE THREE: Bond, having boarded an American nuclear submarine, suddenly finds himself trapped inside Stromberg's huge, hollow supertanker. He escapes and releases the crews from the British, American and Russian submarines. However, in order to get to Stromberg himself, James climbs onto a security camera loaded up with explosives. It's your job to protect him from the enemy guards and divers, Operation Wolf-style: mouse control is recommended.



SCENE FOUR: Inside the control room, Bond discovers that Karl has taken Anya as hostage and programmed the British and Russian subs to fire nuclear missiles on New York and Moscow. Entering his own number sequence, Bond hopes to match the master sequence and thus prevent disaster.

...o Loved Me

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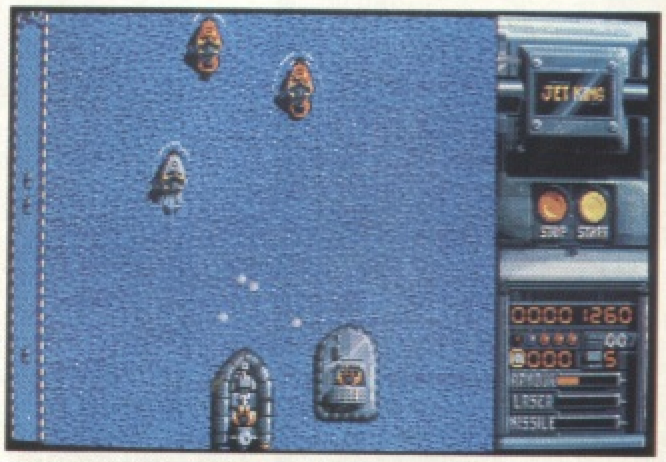
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SCENE FIVE: The US Commander has given Bond one hour to rescue Anya from Atlantis before he blows it out of the water. Using one of Q's handy Wet Bikes and collecting packages on the way, James attempts to penetrate the fortress.



SCENE SIX: Another Operation Wolf-style section, as Bond races down the corridors of Atlantis searching for Anya. It's a simple case of popping off the guards as they appear and giving Jaws a slug or two in the teeth.

A The first thing that strikes you about this latest of the Domark Bond series is how much it owes to other genres. All of the sub-games are derivative in some way: the action is basically a combination of **Spy Hunter**, a vertically scrolling shoot 'em up and **Operation Wolf**, with a neat puzzle game thrown in. Even so, when all of the sub-games have been implemented as smoothly as this, that's no bad thing. There are well-drawn miniature graphics, smooth scrolling, decent sound effects, and great handling in the vehicle sections. The presentation, too, is much better than for previous Bond licences, with plenty of cute touches: video tracking, a PG certificate, credits, and the division of the game into cut-scenes. In fact, there's nothing that you could seriously criticise, except that it's all been seen before.

ST Essentially the same as the Amiga, with comparably smooth scrolling. The only noticeable difference is the sound, which can get monotonous.

PC Bond is shaken, not stirred, on 5.25 and 3.5 disks. Again, the game structure is the same. Available now, it supports CGA, EGA and VGA (in EGA mode), but will only run standard IBM sound effects.

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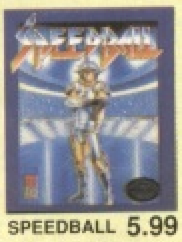
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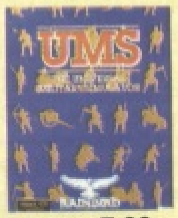
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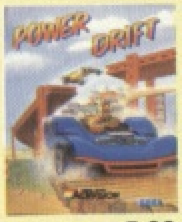
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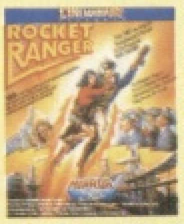
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NIGHT SHIFT
Lucasfilm Games And US Gold

IBM PC AND COMPATIBLES

PRICE	£29.99
OUT	November
GRAPHICS	86%
SOUND	85%
PLAYABILITY	92%
VALUE	86%

OVERALL 90%

AMIGA

PRICE	£24.99
OUT	November

ATARI ST

PRICE	£24.99
OUT	November

Night Shift

Could you tell the difference between Luke Skywalker's body and Darth Vader's legs? For Kati Hamza it's all in a night's work.

AMERICA, land of enterprise, land of opportunity. A place where multi-national corporations get rich by manufacturing factories full of plastic merchandise, and shift workers can still earn enough cash to buy a bungalow with two bedrooms, a toaster and a bathroom en suite. Enter Fred and Fiona Fixit, two penniless, hard-working people with a serious fortune to make.

The place that's sure to make their dreams come true is a factory. At Industrial Might and Logic they make dolls – anything Lucasfilm, from tiny R2D2s to smiling Luke Skywalker's and shiny C3POs. They are made and manufactured by a huge machine and when the sun goes down the Fixits are in charge.

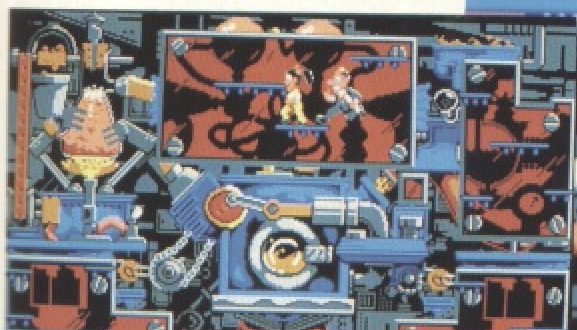
A job is what you make of it: if the night's quota of specified dolls is moulded and crated at the crack of dawn, prosperity is on its way. A pile of rejects, on the other hand, means unemployment, pain and abject misery (and Game Over).



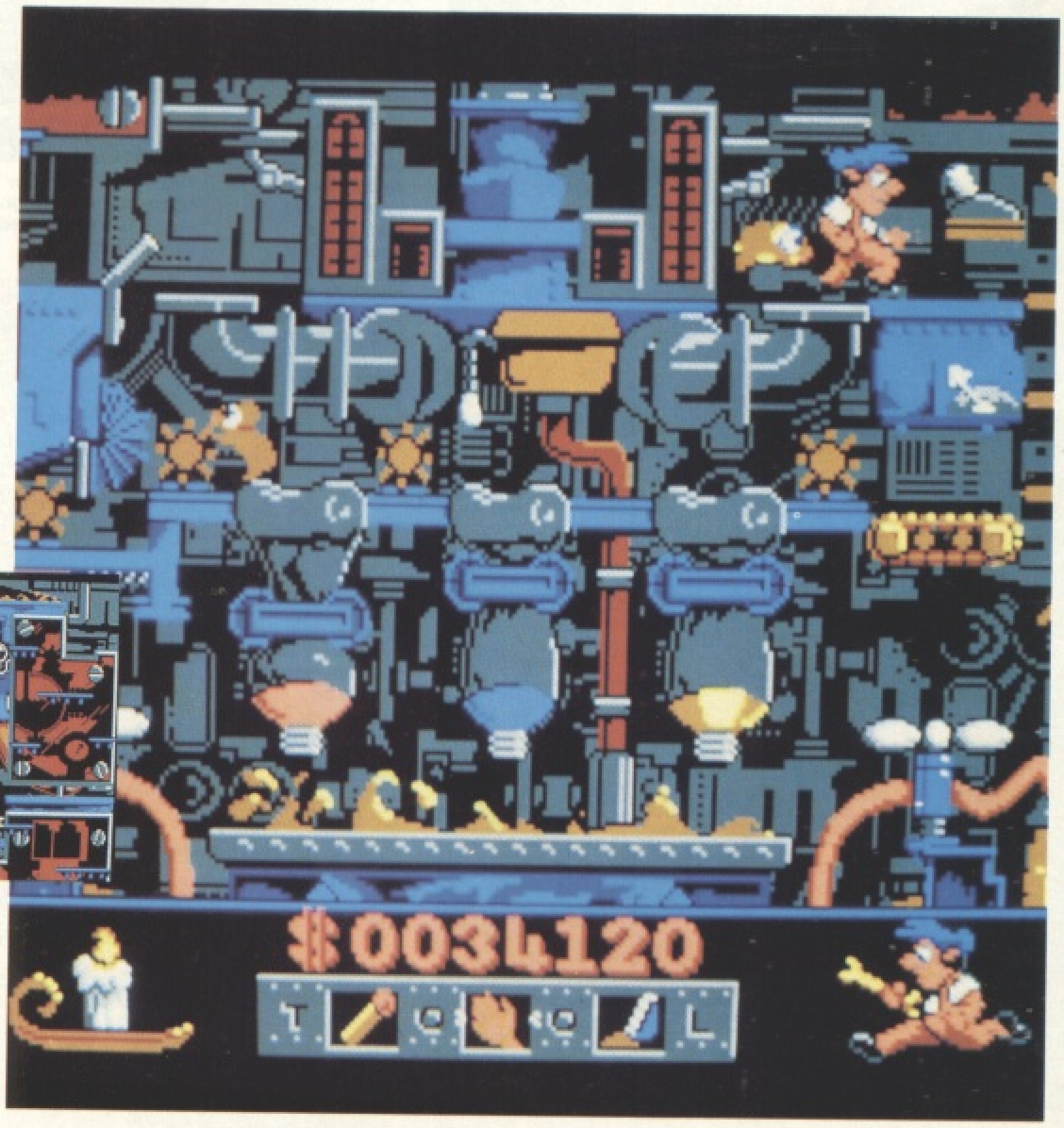
MEET the Fixits. In the land of opportunity discrimination is taboo. Whether you pick Fred or Fiona the gameplay stays exactly the same: the only thing that differs is your hairstyle and the colour of your boiler suit.



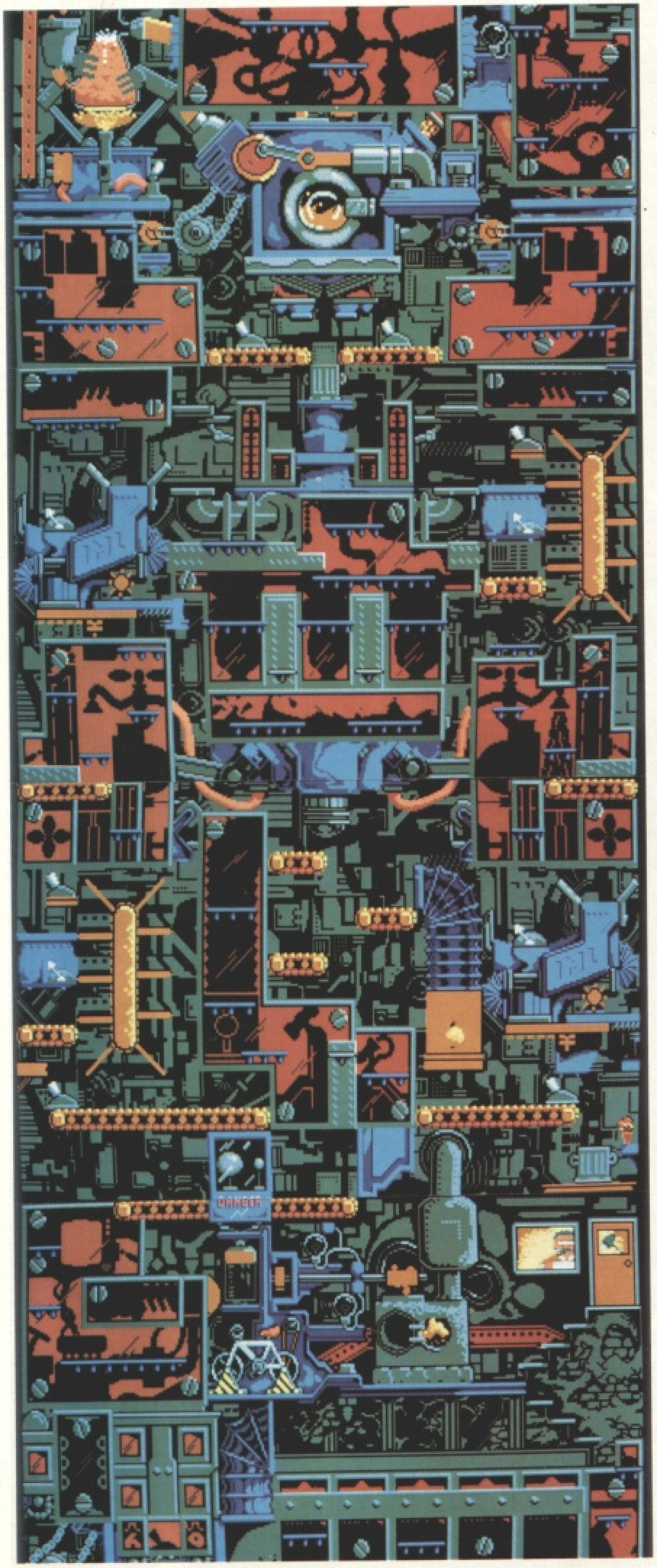
A QUICK word with Frank Foreman precedes each shift. He displays the evening's quota, specifying the type, number and colour of the required dolls. Grey encourages creativity. Any shade is acceptable as long as head and body match. A password system saves playing through familiar quotas over and over again.



SAFETY standards and IML do not mix. Every now and again the government gets concerned for your safety and sends in Larry The Lawyer to smack you over the head. When it's not lawyers, lemmings are the bane of your life. They nudge into you, turn switches on and off and contaminate the paint. The only way to get rid of the critters is to hoover them out of the way or trick them with a lemming trap.







THE BEAST: a heap of clapped out junk that requires tender, loving care. The areas in silhouette are only revealed when you can handle the mechanics. better at your job. The magic mixture is fed in here at the top, warmed by the giant bunsen burner and mixed in the washing machine. Keep an eye on the bunsen flame – if it gets too hot most of the plastic simply evaporates.

MOULDS turn shapeless plastic into bodies and heads. They are painted, nailed together and sent through quality control. For a hassled shift-worker pickups are perks of the job. They come in the shape of handy tools like matches, spanners, hoovers and units of extra time. Others are travel aids – balloons for the upwardly mobile, umbrellas to cushion a fall.

WHO NEEDS electricity when you can do it the old-fashioned way? At IML it's muscles, not mains, that generate the power. A few seconds of hard pedalling should last the whole of the shift, though there's a warning signal in case the power runs too low.

MODELLED, painted, inspected and glued, the finished product has to be channelled into the appropriate crate. The one marked with a question-mark is for miscellaneous items.



AT THE end of the shift, Frank Foreman assesses your achievements. A well-handled shift means your job is safe. A cash bonus is awarded for every extra doll made. Rejects are itemised and deducted from your wage. Miss your quota and you are fired.



THE FRUITS of your labour are reflected in the state of your home. As you get good at your job, your tiny one-bedroom shack is transformed into a many-roomed mansion with car, kids and cat.

PC It's impossible to write a wholly original game, but **Night Shift** is the next best thing. Complex platform elements, top class puzzler and meticulously worked out game design add up to a product that's unique, addictive and utterly absorbing. The key is the elaborate mechanism of the IML machine. There's so much to discover in so little time that it takes ages to suss it all out. Collectibles in the form of a diverse selection of puppets, different coloured paints and crazy pickups guarantee hours of innocent fun. It does take a little while to get used to the concept of a huge graphically interactive machine, but the outstanding presentation and helpful documentation go a long way towards alleviating that. Half the pleasure is working out where you have gone wrong. The rest comes from congratulating yourself on a massive bonus score at the end of a smoothly handled shift. And with slick graphics, polished animation and excellent gameplay to tempt you back, once you start your shift you won't want to give it up.

ST This Beast looks, moves and plays exactly like the PC version. The only real difference is in the enhanced quality of the sound.

A Amiga-owning shift workers can expect exactly the same nighttime experience as their ST using chums. Rates of pay are uniform.


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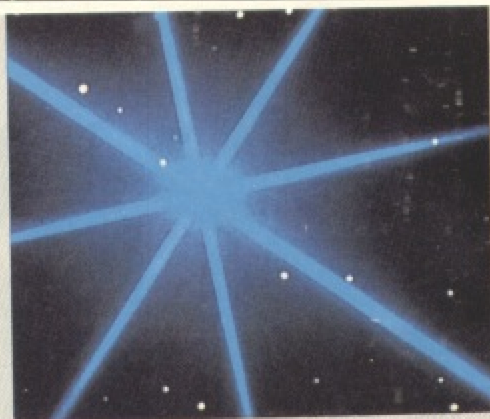


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Reviewed Xenon 2: Megablast, Rainbow Islands, Stunt Car Racer... **Work In Progress** Accolade **Players Guide** Wicked **Features** Dave Gibbons

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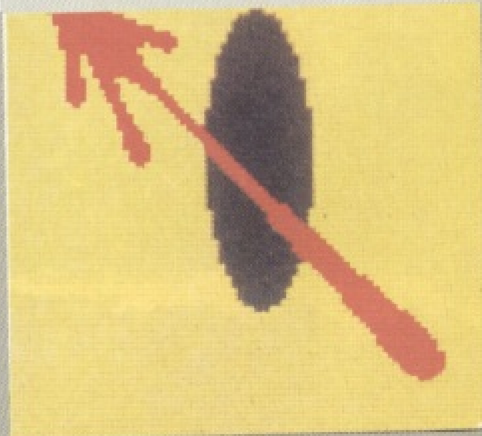
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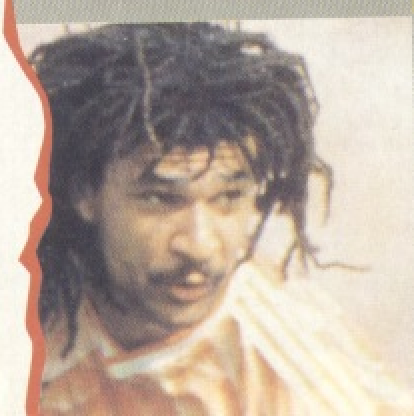
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THE SECRET OF MONKEY ISLAND
Lucasfilm And US Gold

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OUT	Now
GRAPHICS	85%
SOUND	77%
PLAYABILITY	91%
VALUE	88%
OVERALL	**90%**

ATARI ST	
PRICE	£24.99
OUT	Mid 1991

AMIGA	
PRICE	£24.99
OUT	Mid 1991

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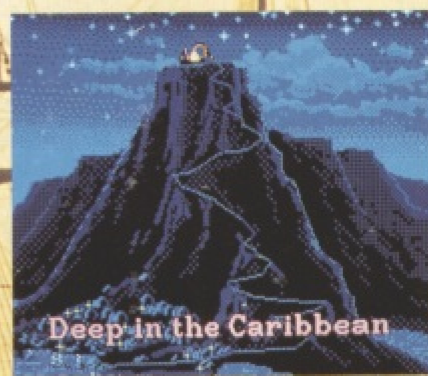
Lucasfilm Games' new adventure makes a monkey out of Gordon Houghton.

DEEP IN THE heart of the Caribbean lies the island of Melee (TM). It's the late 1600s, and the place is packed with swashbuckling pirates and voodoo. But for some mysterious reason these pirates aren't buckling any swashes and no one wants anything to do with voodoo hoodoo.

Enter Guybrush Threepwood (that's you), stage right. All you ever wanted to be in life is a pirate, downing barrels of grog, roving the high seas in search of booty, laughing dismissively at opponents in a sword fight. The trouble is, no one seems to take you seriously. The only way that you can earn the respect of your piratic peers is to unravel...

Cue:– Dramatic Music **The Secret of Monkey Island** (TM)!









THIS IS where the story begins, on the mountain-top lookout of Melee Island (TM). The old sea-dog keeping watch is as blind as a bat and unnaturally nervous of approaching danger. He listens half-attentively to Guybrush's ambition to become a pirate and idly points the way to the Scumm Bar, down the cliff path.

FIFTEEN MEN ON A DEAD MAN'S CHEST

MODERN piracy began when the Mediterranean was plundered by opportunist swashbucklers in the early 1500s. Some groups of Moorish corsairs were so successful they even managed to establish mini-kingdoms on the North African coast. At the same time as widespread famine, overpopulation and crippling taxes were causing hardship in Europe, valuable trade routes to the New World were opening up.

It was easy pickings for desperate men. The pirates worked in large crews, elected their own captains (who sometimes commanded fleets of ships), and often enjoyed official government sanction to raid enemy convoys whenever they could. They started poor, but there was plenty of opportunity to get very rich.

By the end of the 18th Century when Europe was heading for greater stability and its naval power was strong enough to police the waves, flesh and blood pirates had virtually died out, though they continued to live on in fiction. Most feared and respected among literary pirates are **Treasure Island**'s Long John Silver and **Peter Pan**'s Captain Hook. Swashbuckling movie versions tend to rely on frilly shirts, lashings of rum and a hefty dollop of romance: **Captain Blood** (1935), **The Crimson Pirate** (1952) and **Blackbeard The Pirate** (1952) are among the best. Rob Reiner's fantasy spoof **The Princess Bride** is certainly worth its seasalt, too.

cret Of Monkey Island



THE SCUMM BAR is a dockside dive on the outskirts of the town. Most of its clientele appear drunk or asleep, but a few are willing to talk. After gaining some vital information about recent events on the island and listening to a blatant advert, Guybrush stumbles upon this weather-beaten sea salt, who tells him about a pirate named LeChuck and his relationship with the Governor of the island. More significantly for now, he directs Threepwood to the three important-looking pirates in the next room.



THIS TRIO intend to make a swashbuckler out of our hero. Times are hard in these parts and recruitment to the profession is in a state of negative growth, so they gladly accommodate his desire to turn pirate. However, before Guybrush can even contemplate swigging grog with the best of them, he has to undergo the Three Trials: mastering the sword (in order to defeat the Sword Master), acquiring the art of thievery, and learning how to find buried treasure. Worse still, he needs proof that he's successfully achieved all three.



MEANWHILE, LeChuck's ghost ship is anchored in a river of lava deep beneath Monkey Island (TM). LeChuck tried to gain the love of the Governor of Melee Island (TM) by sailing off to unravel the secrets of this unholy place, but a mysterious storm blew up and sank his vessel, leaving no survivors. None the worse for being dead, he fills his time sailing the waters between the two islands, frightening pirates into staying on land, and hatching a diabolical plot. It all means bad news for Guybrush.

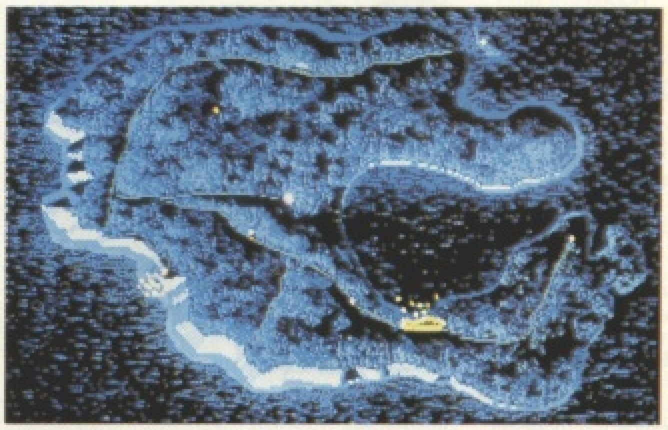
"There," he cried. "That's what I think of ye. Before an hour's out I'll stove in your old blockhouse like a rum puncheon. Laugh, by thunder, laugh! Before an hour's out ye'll laugh upon the other side. Them that die'll be the lucky ones!"

"Fifteen men on the dead man's chest – yo-ho-ho and a bottle of rum! Drink and the devil had done for the rest – Yo-ho-ho and a bottle of rum!"

Extracts From Treasure Island by Robert Louis Stevenson



THE TOWN is a vital source of information and equipment. As well as a suspicious-looking street-corner 'map' seller, there is a group of local pirates with loose tongues, a fortune-teller, a prison occupied by a halitosis-troubled prisoner on a rat diet, a deserted church, an enigmatic sheriff, and a rubber chicken with a pulley in the middle. However, one of the most important places is this general store. The hoary old shopkeeper seems to have connections with the island's Sword Master, and will deliver Threepwood's request for a duel with her if asked nicely. His shop also contains a sword and a shovel, which prove useful for a couple of the Trials, but they are quite expensive items. It's time to seek out some extra cash.



RETURNING to the lookout post Guybrush discovers there is a path which leads to the rest of the island's locations: a tiny islet to the north, a forest clearing, a maze-like fork in the road, mysterious lights, an unknown house, a bridge guarded by a wise-cracking troll – which should he visit first?



GUYBRUSH loves a circus, so he decides to visit the Big Top. Inside he finds the cowardly Fettucine brothers arguing as to who should rehearse the human cannonball trick. If only he could find a helmet, Threepwood could be the guinea pig himself, a feat which should prove rewarding.

PERKY PIRATES

FOUR of the best...

CAPTAIN KIDD

COMMISSIONED by New York's governor to suppress piracy, Kidd became a notorious pirate himself in the late 17th century. He terrorised the seas for three years before eventually being arrested and hanged.

HENRY MORGAN

PROBABLY the most famous Caribbean buccaneer, Welshman Henry Morgan made war against Spain and sacked Panama in the mid 1600s, with the unofficial sanction of the British government. He was later knighted and became Lieutenant Governor of Jamaica.

BARTHOLOMEW ROBERTS (1682-1722)

AFTER being captured by pirates, Roberts (a British Navy captain) eventually capitulated and joined with them. In the early 1700s he became one of the richest British buccaneers and was killed, ironically, by the Navy he'd left.

L'OLLONAIS

CHRISTENED Jean-David Nau, this man from Ollone in Brittany was among the most ruthless pirates who ever plundered, murdered and stole. He was so nasty his own crewmen eventually deserted him and left him to be poisoned and clubbed to death by an Indian ambush.

PIRATE PATTER

Aharr, Jim Lad!
Avast, Me Hearties!
Avast, Ye Landlubbers!
Shiver Me Timbers!
Yo Ho Ho And A Bottle Of Rum!

PIRATE PARROT PATTER

Pieces Of Eight!
Pieces Of Eight!
Pieces Of Eight!
Skraaarrk!



ONCE he's tricked his way past the ugly blue troll on the bridge and bought a sword, Guybrush visits Captain Smirk in his lonely house on Melee Island's (TM) eastern coast for a spot of training in swordsmanship. Deciding that desperate times call for desperate measures, Smirk employs the services of a mechanical machine to work Guybrush into the correct physical shape for combat. However, physical prowess is only half the discipline: our hero must learn the art of repartee and insult in order to complete his training. Many a contest with the island's roving pirates lies ahead until he's learned the correct responses and is fit to face the Sword Master.





THE MANSION house is the home of Governor Marley, and the place where some loose ends are tied up. Using the cunning required of every pirate, Guybrush slips past the deadly piranha poodles and steps inside. In order to acquire the art of thievery he must steal the golden idol. But how can he do it? And is Governor Marley as cold-hearted as people have made out?

PC

One of the criticisms levelled at **Loom** was that it was far too easy to complete. This was partly due to the abandonment of the text command and object inventory combination used in other Lucasfilm adventures. The Secret Of Monkey Island (TM) returns to this formula, and is all the better for it. The combination of excellent writing, devious puzzles and the ability to shape your own narrative works brilliantly: it uses the off-the-wall humour of **Zak McKracken** and the depth and variety of **Indy** to create a cracking game. The gameplay is very well structured: you can mess around with most of the different responses in conversations (and so wander down the adventure's offbeat trails) and still achieve the desired result. As a result it's easy to explore, very hard to put down, and still packed with devious puzzles and curious objects. The tone is exactly right, passing comment on the cinematic cliches of pirate films as well as throwing in the usual references to other Lucasfilm games and some excellent 'extras' – try talking to the dog in the Scumm Bar, or watching the fight scene in the mansion house. The constant TradeMark brackets after every mention of Melee Island (TM) or Monkey Island (TM) can get annoying, as can the learning of insults for sword fighting, but these are more than made up for by the positive elements: constant surprises, brilliant humour, impressive spot effects and great depth. Not to be missed.

ST

An ST version has just been started, which will feature the same gameplay as the PC version reviewed here. As with Indy, it will probably appear on half a dozen disks, and there are even rumours of clue books and T-shirts.

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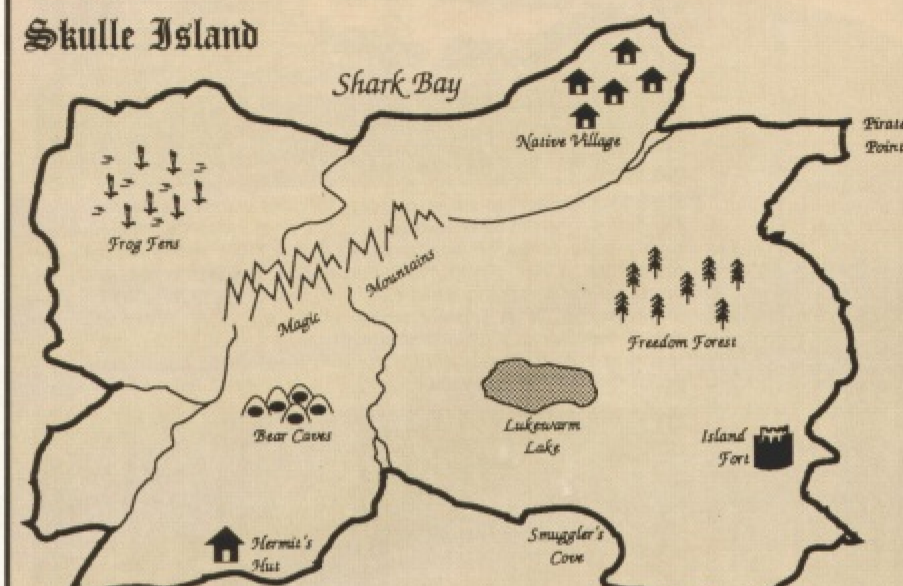
The Amiga version is also being programmed right now, and is due for completion in about six months. Again, as with Indy it should come on three or four disks, and gameplay will be virtually identical.

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All Courtesy Of US Gold

TO CELEBRATE the release of Lucasfilm Games' quality graphic adventure, **The Secret Of Monkey Island**, US Gold is indulging in a little piracy – on the high seas that is. Somewhere on Skulle Island is buried treasure. No, not gold and trinkets and all that stuff, but a swish Sony Video Cassette Recorder and five pirate videos (videos **about** pirates), including **Treasure Island** and **The Princess Bride**. All you have to do to stand a chance of winning all this lovely booty is find the treasure. On the map below, recovered from the wreck of Cap'n Hook's own ship, are marked 11 locations on Skulle Island that might be the location of the treasure. Fortunately, some scraps of parchment from the Captain's Log were also discovered, and these give clues as to the whereabouts of the treasure chest. Read them and mark on the map (or a photocopy), a cross at the point you think the treasure is to be found. Then send your map with your name and address to: YO HO HO, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than November 28th 1990. The first correct entry drawn from the hat after the closing date wins its sender the video recorder and pirate videos.

Skulle Island



Extracts From The Captain's Log

"...managed to avoid Shark Bay (lost three men there five years ago), and decided to land at Pirate Point. Bad Weather meant we couldn't risk the ship against the rocks so we continued on around the coast..."

"...got further south and came under fire from a heavily fortified building..."

"...finally weighed anchor in a quiet cove, which was sheltered so that we couldn't be seen from the hills above. Rowed to shore and immediately made our way inland..."

"...we have to find somewhere with solid ground to bury the treasure..."

"...the place must not be heavily populated... we don't have either climbing gear or a boat with us..."

"...I don't like wild animals and the first mate has a phobia about trees..."

"...eventually, after crossing one river, we came across the perfect place to hide the treasure, and a nice old gentleman to help us!"

The Editor's decision is final and no correspondence will be entered into. Employees (and their friends and relatives for that matter) of US Gold, Lucasfilm Games and EMAP Images are not eligible for entry.



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AMIGA

Up Front, Crionics, and Rebels disks are available from Riverdene PDL, 30a School Road, Tilehurst, Reading, Berkshire RG3 5AN – Tel: (0734) 452416. Crionics and Scoopex are available from NBS, 132 Gunville Road, Newport – Tel: (0983) 529594. The first TREACL Megademo is available from Softville, Unit 5, Stratfield Park, Elettra Avenue, Waterlooville, Hampshire PO7 7XN – Tel: (0705) 266509. The Alcatraz Power Demo is from Demon Software, Harbledown, Westland Green, Little Hadham, Herts SG77 2AQ, and Scoopex's stuff is available from 17 Bit Software, PO Box 97, Wakefield, WF1 1XX – Tel: (0924) 366982

WIN! Something more valuable than gold. Something more precious than love itself. Yes, you could win a place on this page. All you have to do is send us your demos, be they pictures, animations, tunes... whatever. Any Amiga, Atari ST and PC wares which catch our eyes will be shown here in all their shining glory. The address, as ever, is DEMOS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. And please remember that if you don't send a stamped addressed envelope, we can't guarantee to return your disk.

ATARI ST

The Lost Boys' Life's A Bitch is availavble from Riverdene PDL, 30a School Road, Tilehurst, Reading, Berkshire RG3 5AN – Tel: (0734) 452416

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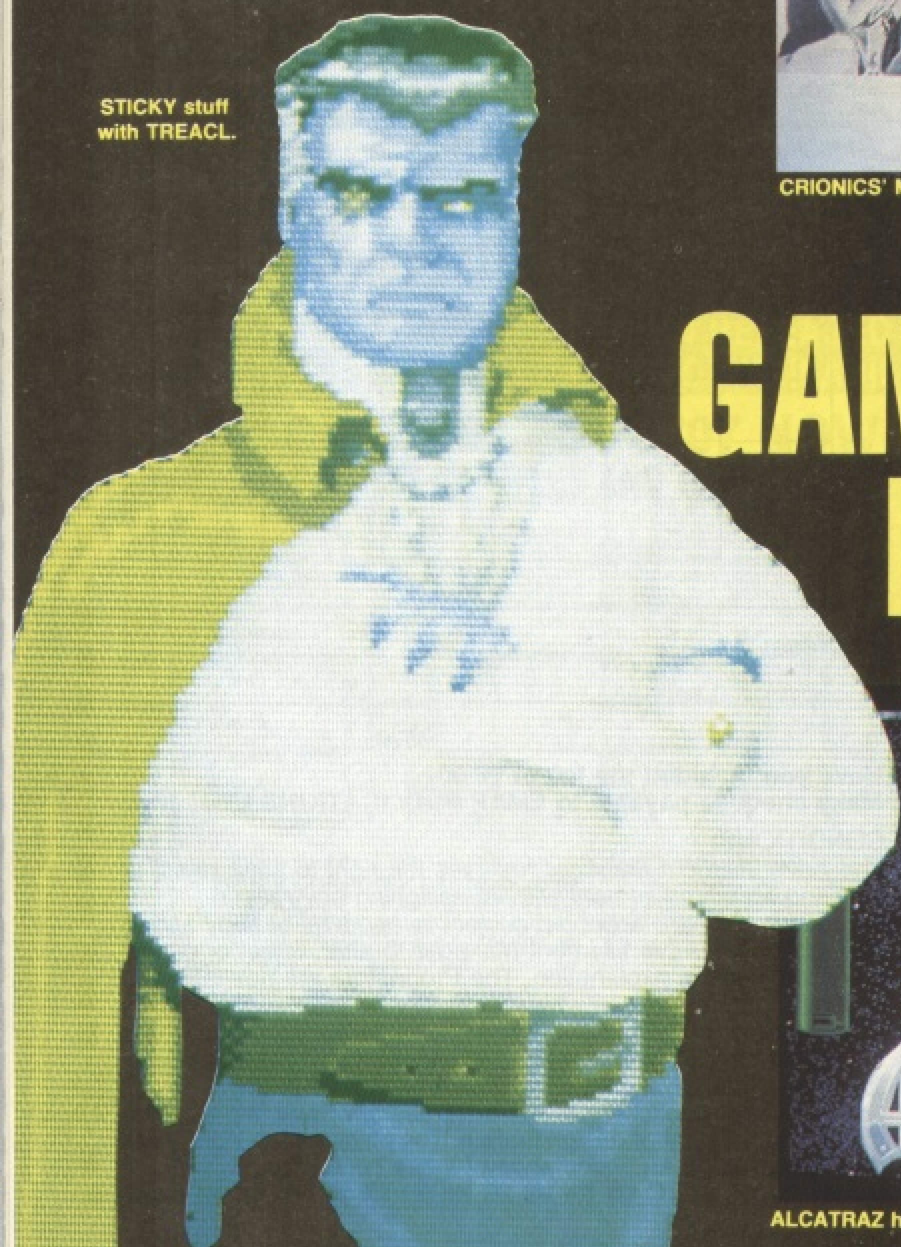
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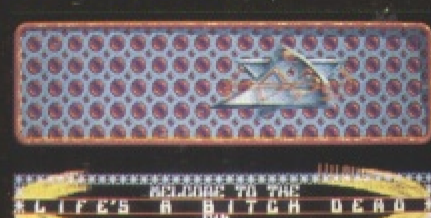
GAME OVER MAN!



ALCATRAZ has The Power.

YOU CAN ALWAYS TELL when a demo crew is ready to hit the big time – when it produces a few really startling demos which make you go 'Wow!' each time you see them. Crionics and Scoopex are two such crews. These boys are going to be scooped up (pardon the pun) by some big European software house, and very soon at that. What these guys can't do with a screen of graphics isn't worth doing. It's funny, but why is it that the really hot crews are generally in Germany or Scandinavia? Surely there's some hot programming talent on these shores? Let's hear from some home-brewed skill. Another shortfall we have at the moment is the amount of ST stuff. Let's hear from some Atari-ers as well. Why is it only Amiga teams can be bothered to put a disk in the post, hmm? Anyway, enough whining and on with the show... Given the distinctly European feel of this month's column, it's hardly surprising that the majority of offerings on display are Megademos – the bigger the better, our continental cousins seem to believe. Even those inexperienced in the art of demo-making are jumping in at the deep-end with multi-disk extravaganzas. Crionics' Megademo (imaginatively titled **Crionics Megademo**) is very impressive stuff indeed. It's got the one factor that no Megademo should be without – variety. Each section is sufficiently different from the last to prevent boredom setting in, and there's a little bit of everything in evidence, from filled 3D polygons to some jolly cartoon artwork. Another newcomer to the demo scene, the oddly-named TREACL, has also impressed with his first Megademo. High-quality animated pictures, text tricks... it's all here, but usually with a unique and stylish twist to provide the tasty icing on the cake. Yum yum. Definitely one for the collection. In a less mega-y vein, Up Front has come up with the very very nice **Plasma Demo** – so called because it's based around a new kind of clever graphics trick. It's a variation on the Copper malarky where graduated multi-colour bars scroll across the screen, but here the bars bend and merge into another to create a psychedelic 'ripple' effect. Very nice, although even the most beautiful of effects can get repetitive after a while. More established coding team Alcatraz also impresses on the Amiga, with a top-notch remix rendition of Snap's **The Power** in high-quality stereo and complete with those terribly original dancing graphic equaliser bars. What will they think of next? Our solitary ST piece this month comes courtesy of the good ol' Lost Boys, and a very good effort it is too. Entitled **Life's A Bitch** it sports the kind of animated text and copper-style wobbling normally associated with the Amiga. This is a very polished and impressive program, showing that the only real problem with the ST (as with any other machine) is the people who program it.

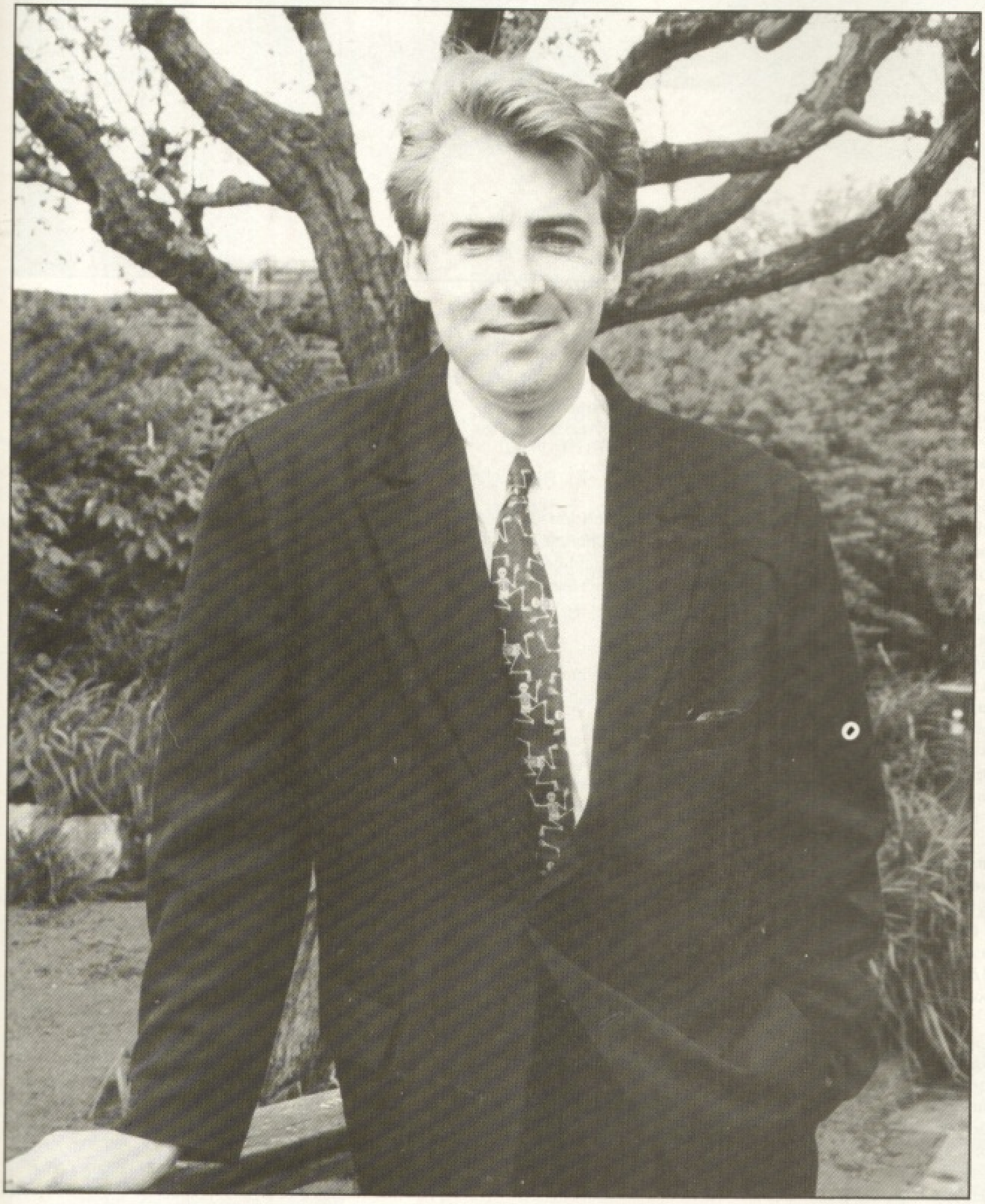
LOST BOYS' Life's A Bitch.




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"The game I'm enjoying most at the moment is *Snow Bros* – once again an example of superior Japanese game design. I'm looking forward to having it on the Amiga."



JONATHAN ROSS

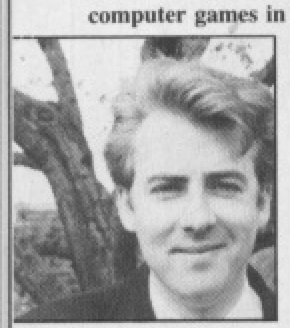
THE One on ONE

THE STORY SO FAR

TELEVISION'S MOST FAMOUS lisp only came to the small screen by accident really. Young Ross was coming to the end of his college career and, being at a loose end, decided to investigate the possibility of following his elder brother Paul into television (for the record, Paul Ross is still 'in TV', working on *Crime Watch*). This career attracted JR because a) it was a lot of fun b) it would impress people when he told them what he did and c) there was good money to be made. Apparently though, some sort of traditional journalistic training was needed to get a foot in the door of the major companies. However Channel 4 was just starting at the time and one of the fledgling independent companies which were spawned in its wake had a vacancy for an inexperienced researcher. The first programme which he was involved with was *Loose Talk*, a sort of serious chat show presented by Steve Taylor. Next came a kid's show called *Trak Trix* ("Any kid's show that spells words in a way that they imagine kids will find to be hip and funky should be banned."), a knockout competition for schools all over the country which featured go-karting, frisbee, roller skating and so on. It was on this less than fashionable vehicle that Ross made his screen debut: "This came about because the producer had cocked up. The program was scheduled to run for ten shows, but by show number nine it was all over, so we had to find something to fill Show Ten. The idea that they came up with was that the winning team should compete against a team of 'experts' and a team made up of the show's production people, so I got put on the roller skates. Needless to say this was hugely hugely embarrassing. I fell over about sixteen times and was wearing kids' pads half the size they should have been... I looked like some sort of mad molester." Luckily Ross' career survived this set-back as he went on to work on *Soul Train*. While still researching this show, he became involved with the development of *The Last Resort*, an event based loosely on the hugely popular US chat show *Late Night With Letterman*. Apparently he didn't really want to present it himself, but as they couldn't find anyone suitable... well, the rest, as they say, is history.



Let's start right at the beginning. How did you get into computer games in the first place?



Jane (that's Mrs Ross to you) used to have one of the early Ataris and remembered it fondly so we borrowed it one Saturday when we were bored, but it was pathetic. I thought 'I can't be doing with this.' So I said 'Why don't we buy a proper one?' She was convinced that you had to have a proper keyboard, but I remembered seeing that you could get something like a console and we ended up buying a Master System. Needless to say we both got hooked: I got hooked on the original *Shinobi* and *Alien Syndrome* while she got hooked on something like *Mystery Warriors* or something girly like that.

You've got quite a few more computers than that now.

Yes, the collection has now grown to include a Sega MegaDrive, a Turbo Grafx, a Nintendo, a Sega Master System and an Amiga 2000. And, lest we forget, two GameBoys and a Lynx. For work then I've got a Macintosh at home and a portable Mac in the office.

Apparently comics are your real passion. Do you think that this is related in any way to playing games?

Of course, that's probably why I found it so easy to get into games in the first place, because a lot of them, especially the more fantasy based games, are basically interactive superhero comics. Shinobi, *Altered Beast*, *Narc*, they could just as well be comic books – *RoboCop* certainly.

So where did this comics fetish come from?

When I was about ten I got into comics in a big way. My older brother Paul led the way, then he got out of it and I stayed with them. I still buy copious amounts, in fact I spent the whole weekend tidying the collection up.

How many do you have?

I've no idea, it could be anything between four and eight thousand. I've got almost all of the *Spiderman* books, almost all of the *Fantastic Fours* – the ones that I haven't got aren't the valuable ones or anything, they're just the ones that I haven't got around to picking up. Basically I've got just about all of the Marvel comics since the 1960s and a large amount of DCs and modern independents as well.

Were you ever into arcade games?

I was actually. I started with... what's its name again? Oh yes, *Scramble*. That was the one that really hooked me, but I used to like the usual things like *PacMan* and *Defender*, although that was always a bit too complex for me. I'd usually play it in pubs, and after about two pints I'd lose the ability to judge my smart bombs and so on. I vaguely remember when *Space Invaders* first came out, but frankly I wasn't that impressed, it was all rather tedious.

JOHNNY'S TOP TEN (ERM... SORRY, NINE) GAMES

R-TYPE

A genuine classic, brilliantly programmed, fast moving, exciting and all those things. Also, I've yet to finish it.

RAINBOW ISLANDS

A great coin-op and a superb platform game... strangely, I've never actually played *Bubble Bobble*, I bought it recently on the Nintendo, but I bought the cartridge in the States and it doesn't play on my English system.

NEW ZEALAND STORY

Another good 'un, in fact it's probably more fun than *Rainbow Islands*. Lovable Kiwis, you can't beat them can you?

TETRIS

You've got to say that one don't you – although I've got it on the Macintosh and it's rubbish. How on Earth do you screw up a perfect game design like that?

BLOOD MONEY

I've had to include this, although I thought that maybe it was a bit too difficult. The music is fantastic and it was just a very clever game – very challenging with lots of sort of hidden problems: there was one stage I remember when suddenly your controls were reversed and you had to play backwards... either that or I had a faulty disk.

SHINOBI

To be honest, on the Amiga this one really sucks. It's good on the Master System and on the PC Engine, but on the Megadrive, *Super Shinobi* (as it's called) is one of the best games that I've ever played. Seriously addictive, as is...

ALEX KIDD IN WONDERLAND

Or is it *Alex Kidd And The Magic Castle*? Great either way.

XENON

Recommended for all the obvious reasons, good smooth gameplay and so on. I had problems with it, it's a tough game but I guess that's what I liked about it. It's one of those games that you get into and then suddenly realise that it's midnight.

TRUXTON

Actually I'm not sure what this one's called either, if it's not *Thruxxon* it's *Tatsujin*. Either way, it's probably the best mindless shoot 'em up that I've got.

So you don't have one of those 'I was addicted to computer games and stole from my granny' sob stories to tell?

No, sadly not, because I was already working by the time they came out so money wasn't too much of a problem. But if I had a chance to do it all again I probably would.

When we were talking earlier you made some scathing reference to the Atari Lynx. What was all that about?

I think it's shocking the way they've released a games machine and not followed it up with any sort of software support. I mean, there are still only about four or five games available, three of which aren't very good anyway. They've been promising more for months now: *Klax* is supposed to be coming out on it, as is *Rampage* and a few others and we haven't seen any of them. I've got a strong feeling that they're probably either not going to bother or it's going to be so late by the time it happens that they'll probably bring out a new smaller sleeker handheld and the poor Lynx owners will be shafted. Now they are hyping it up for this Christmas on what appears to be false premises – why don't they give us some release dates for these games?

While we're on the subject of the Lynx, do you think that, for all of its fancy colour and so on, it's as good a games machine as the GameBoy?

I think that if the games are programmed properly then yes, I mean it's certainly got the potential to be. The colour is a big bonus – *California Games* for example is excellent. A badly programmed game is a badly programmed game no matter what machine it's on: *PaperBoy* on the GameBoy for example is so unusable you can't see what the hell's going on. There are one or two other GameBoy games that aren't so good either – most of them are excellent though and at least that's one thing that Nintendo did right, they sorted out the software base before they launched the product.

By the way, have you and Jane linked up yet?

No, because we still haven't got any linking doo-dahs – as soon as we get one I'm sure we will. Actually, I suspect that I'll probably link up more with people in the office, I only like to play Jane at games that I can beat her at.

Do you still visit the arcades in your spare time?

Oh yes, I tend to go to Las Vegas about once every week to check out what's new. They've just got *Vapour Trail*, that's really good fast mindless action... just the job. But the game I'm enjoying most at the moment is *Snow Bros* – once again an example of superior Japanese game design. I'm looking forward to having it on the Amiga.

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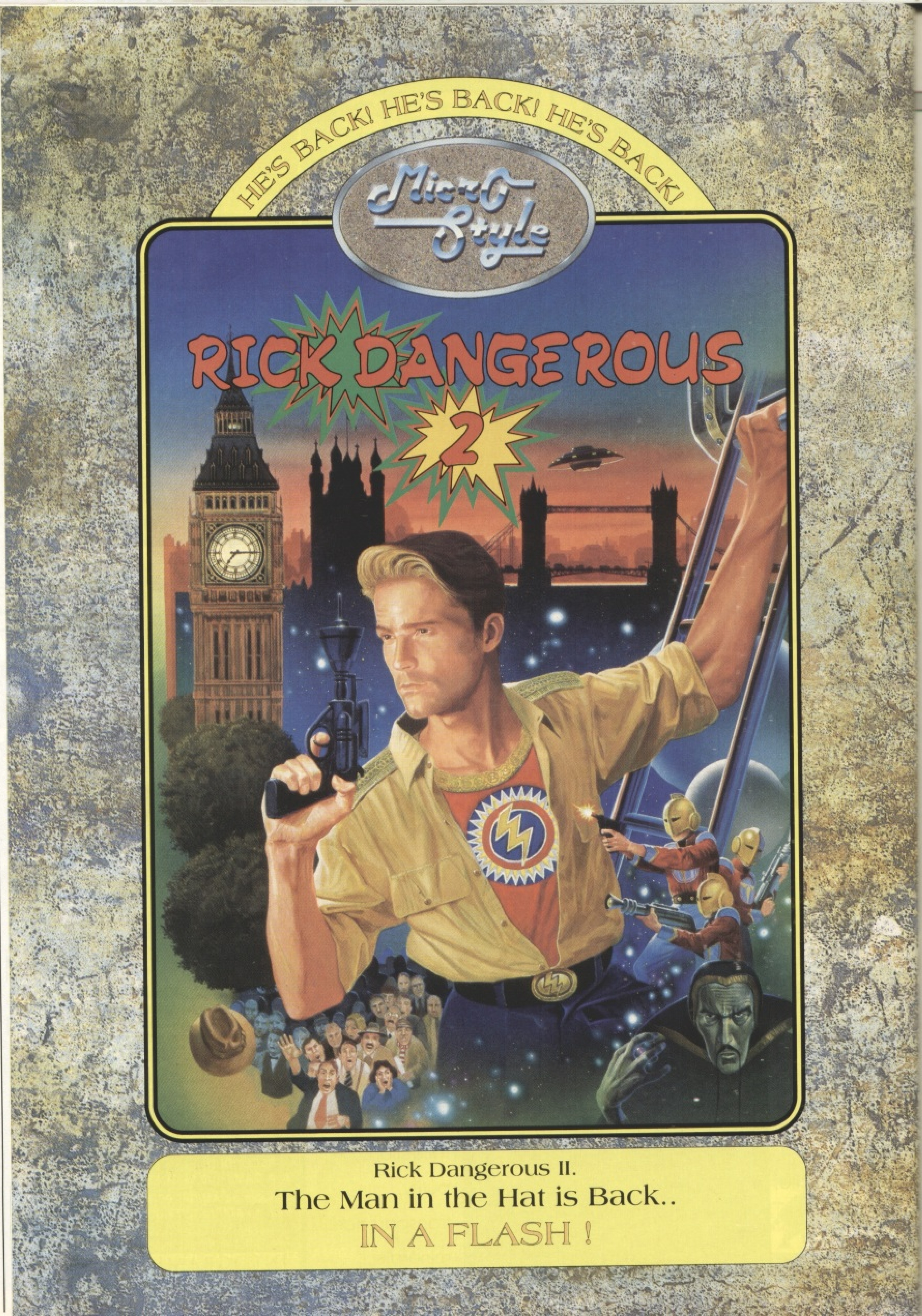
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HE'S BACK! HE'S BACK! HE'S BACK!
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Rick Dangerous II.
The Man in the Hat is Back..
IN A FLASH !

In the earlier half of this century Walt Disney effectively defined the medium of the animated cartoon. Now, 24 years after the great man's death, his company is set to do the same with the entertainment software industry. John Minson traces Disney's steps from celluloid to software.

SOFT CEL



YOU KNOW YOU have really arrived when the world starts referring to you by your surname. Spielberg, Lennon, Olivier... Nobody ever asks: "Do you mean Nigel Schwarzenegger who works in the corner shop? Such is fame.

The same is true of Walter Elias Disney. But the King of Cartoons is paid an even greater accolade. Sure, somebody says Disney and we immediately know they mean the father of Mickey Mouse and Donald Duck. But we also like to think of him as Walt, a friendly figure whose films are inextricably part of our childhood.

What's in a name? If the name's Disney it means comedy, much loved characters, classy animation, classics of children's entertainment... and that's just the starting point. Because today Disney and its associated companies are one of Hollywood's biggest success stories.

It owns theme parks throughout the States and in Japan and is about to move into Europe. It's involved in virtually every medium, applying its Midas touch. And now those publishing interests include software!

Imagine a game bearing the name Disney. Even well established firms may start to worry. Sure, computer aficionados will always know where to find class product. But will the occasional buyer, perhaps the kid with the console or hassled parent looking for a present, be able to resist the allure of 'Uncle Walt'?

As Marisa Pauwels of the label's British distributor, Entertainment International puts it, "Obviously it's a name with prestige. Everybody knows the name. Anywhere I go, everybody wants to write about it. You don't need to say a lot about Disney. You grow up with it."

Disney comes with more than a world-famous name. You are looking at over 60 years of films and television programmes, characters and titles to licence. Always careful to protect its past, Disney has re-released its feature-length animations on a regular seven-year cycle, so succeeding generations have grown up with **Snow White**, **Fantasia** and the rest. Meanwhile television has made Mickey, Donald and their clan perennial favourites. Even the live action films, such as those featuring 'Love Bug' Herbie, re-appear on the small screen and on video. In short, Disney has a huge stock of ideas to draw on.

And because it owns the rights it won't have to pay out the sort of extortionate fees another company would have to fork out for a tie-in, even if the characters were available to outsiders, while it will be able to ensure that product meets the high standards associated with Walt's name.

If there is a problem with the Disney epithet it's that people associate it with a squeaky-clean mouse and an irascible duck. But today's Disney produces far more than cartoons. For the last decade it's constantly led the cinema box office charts with films released through its Touchstone company.

In an era when Hollywood studio after studio has gone bust, Touchstone has ridden the crest of the wave. Mermaid tale **Splash!** was a Touchstone film. So is **Dick Tracy** and the forthcoming chiller-thriller **Arachnophobia**. Recently Disney added another live-action production company to its roster, Hollywood films, which will give the software label even more blockbusters as inspiration.

With such a vast back catalogue of material, not to mention original titles, Disney Software has decided to attack the market from three angles. First there's a range of educational software, utilising the cartoon favourites, which should be so popular with youngsters they won't even realise they are learning.

Next comes utility software. Not surprisingly, the first application is an animation package which aims to allow would-be animators to mimic the techniques used by the company's professionals, even drawing Mickey and the gang. Finally there are the inevitable games, with Dick Tracy gang-busting out in the first release to be followed quickly by the spiders of Arachnophobia.

It all sounds extremely exciting but cynics may make ugly sounds about previous ventures into software by companies more experienced elsewhere. For example, ex-Disney animator Don Bluth cut it with the graphics in games like **Dragon's Lair**, but when it came to gameplay many computer owners were left wondering if it wasn't a case of the emperor's new clothes.

Similarly, it's been a steep learning curve for Lucasfilm Games, part of George Lucas's empire. Who remembers their early fascination with fractals that produced a series of 'nice-looking, shame about the playability' titles?

For a prime example of a film company messing up when it turned to computers, you need look no further than Disney itself.

THE MAGICAL Mickey Mouse in two scenes from Disney's astounding The Sorcerer's Apprentice.



Who Framed Roger Rabbit was one of the hottest licences of 1988. American copies were specially imported by some wily retailers to beat the official British release. How could it fail?

Well, financially it couldn't. But as a game... that was a different matter. Buena Vista Software (yet another part of the Disney empire) ensured that it looked good. Unfortunately the different sections were unimaginative and badly balanced. And poor PC owners didn't even get the glorious graphics... they were limited to lousy four colour CGA!



Determined not to make the same mistake again, Disney has looked around for partners who understood the medium to source the software. Eventually it chose two French companies, Nathan and Titus. Piqued Brits may wonder why we didn't get a look in but Disney currently seems most enamoured of those Gallic charms. London lost out to Paris as the site of Euro Disneyland too!

At least Titus is known to computer owners but qui est Nathan? According to Disney's French development director, Dominic Bourse, it's a leading publisher of educational books in France (!) with whom the company has had a long association over board games and publishing. Nathan may not have vast micro-chip experience, so Titus will be responsible for development. This should help guard against the worst excesses of inept tie-ins.

1990 has been a depressed and depressing year for the computer industry, with a number of publishers taking the last big dive. Can Disney survive as successfully in software as it has in the cinemas during this time of recession?

Certainly it should shake things up. And of course it has one thing really going for it that nobody else does... That name!



© Walt Disney Company

GOOFY: brainless and buck-toothed. But beyond classification?

DISNEY'S MENAGERIE

DISNEY SOFTWARE has no shortage of characters to star in its products. Apart from Mickey there's girlfriend Minnie (identical to our hero apart from the addition of a bow and eyelashes). Then there's Donald upholding duck honour and Pluto hanging on in there for dogs.

But this leads us to one of the great puzzles of our time, as voiced in the film **Stand By Me**: "I know that Mickey's a mouse and Pluto's a dog but what's Goofy?" What indeed? A sort of buck-toothed, humanoid about whom nobody's ever been quite sure.

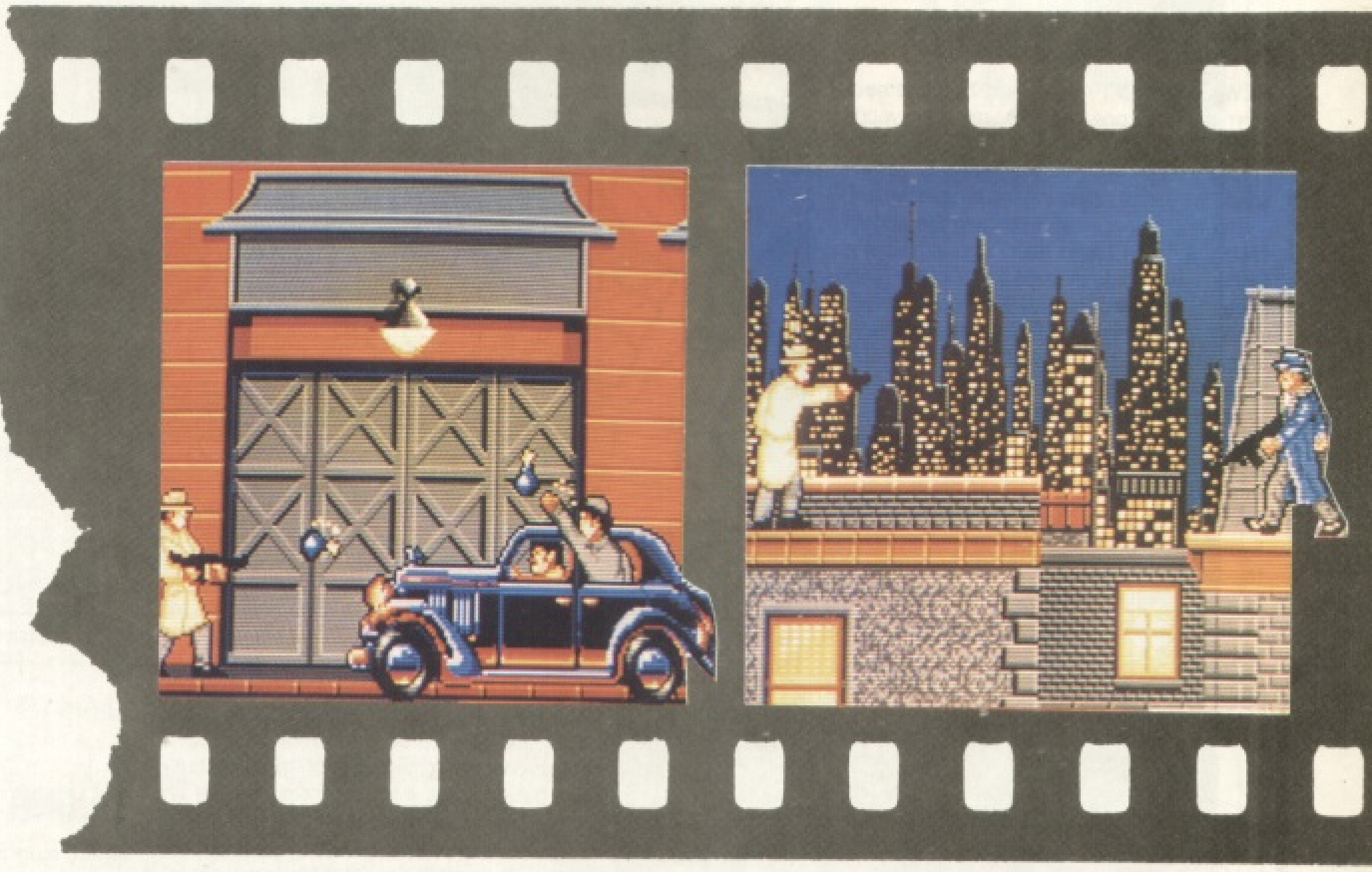
The safest answer seems to be that he's totally unique. After all, it wouldn't be quite comfortable to think that he was human like you or me!

"Obviously it's a name with prestige. Everybody knows the name. You don't need to say a lot about Disney. You grow up with it."

Marisa Pauwels, Entertainment International



DONALD Duck demonstrates what's possible with Disney's forthcoming Animation Studio.



MICRO MOUSE

DISNEY SOFTWARE'S first batch of releases covers all three of the company's chosen areas: education, utilities and entertainment.

The idea that computers would help children learn has, until now, been one of the great microcomputer myths. Apart from a very few exceptions, most educational software has been so inept that the little dears have waited until parents were out of sight then loaded **Zarquon Invaders**!

Disney hopes to change that with its products, and with so many well-loved characters to make education entertaining it must stand a decent chance. For example, **Mickey's Runaway Zoo** will teach both spelling and animal identification, so if you are ever savaged by a panther you can write about it afterwards. **Donald's Alphabet Chase** speaks for itself while **Goofy's Railway Express** is being issued to BR management.

The first Disney utility should get people animated. **Animation Studio** allows you to use the same techniques as professional film animators to draw characters, compare each step of the animation with its neighbours, then bring it all to life in front of a background. It comes complete with a selection of Disney favourites, though for copyright reasons you won't be able to save these to disk.

And finally, the games. Dick Tracy features the man in the banana trench-coat charging down the mean streets as assorted thugs fire at him, drop things out of windows and otherwise try to pervert the course of justice. Dick has a choice of weapons, of which the machine gun appears to be the most efficient, but must take care not to kill any good guys.

The development copy shown to selected detectives at CES looked as if the movie's distinctive appearance has been successfully captured, with a limited palette of primary colours (typical, you can get 256 colours on screen and somebody mimics a movie which only uses eight of them).

Following hot on the flatfoot's heels will come Arachnophobia, a bit of a mouthful but infinitely better than **Scared Of Spiders**. This blockbuster from Spielberg's Amblin Entertainment company via Touchstone, is a terrifying tale of an eight-legged jungle insect with a fatal bite which stows away with some explorers to visit a small American town. Reports from the States say it does for spiders what **Jaws** did for sharks. Expect release early in the next year, according to Entertainment International.

HE'S ON HIS WAY... Dick Tracy shoots to thrill on 16-bit.





OVER 50 years since its debut, Snow White And The Seven Dwarves (1937) remains one of the most remarkable animated motion pictures ever produced.



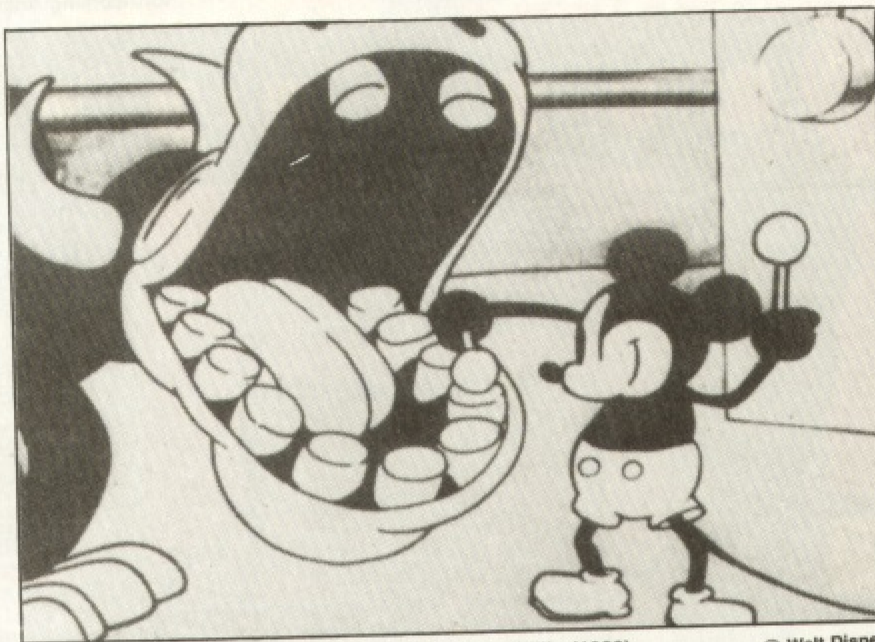
PINK ELEPHANTS on parade in the outstanding metamorphosis sequence from Disney's Dumbo.

THE TAIL OF A MOUSE

HE WAS BORN IN 1928, a mouse by the name of Mortimer who appeared in the mind of a young animator. Disney had just lost one of his creations, Oswald The Lucky Rabbit, to another studio, and was searching for a replacement.

The little cheese eater seemed the perfect choice but that name had to go, and it was Disney's wife who renamed him Mickey. There weren't any crowds outside New York's Colony Theatre on the night of 18 November, 62 years ago, when he made his screen debut, but **Steamboat Willie** made him a star.

For the 27 year old director, Mickey was the start of one of Hollywood's most enduring legends. Ever the innovator, Walt wasn't willing to rest on the success of this single short. His macabre **Skeleton Dance** initiated the Silly Symphonies series, giving an individual identity to the previously throwaway six-minute programmer fillers, and incidentally gaining an 'A' (the equivalent of today's 12) certificate in Britain.



MICKEY MOUSE makes his debut in Steamboat Willie (1928).



DISNEY'S Skeleton Dance, the macabre cartoon that started his Silly Symphonies series.

In 1932 he ventured into colour with **Flowers And Trees**. Five years later he used multi-plane animation, where the cels (transparent celluloid sheets containing the frames of the characters) and backgrounds were separated to give an impression of perspective.

Having developed the short cartoon into an art-form, the next obvious step for Disney was to venture into feature-length animation. Initial reactions to his proposal for Snow White were ridicule: who would want to sit for 90 minutes to look at drawings?

The answer was an awful lot of people, and the early '40s saw **Dumbo**, **Bambi** and **Pinnochio** filling the cinemas. Spielberg pays tribute to the escapist power of those fairy stories in his war-time comedy 1941 when a general slips into a cinema to watch Dumbo. This was also the period of Disney's greatest experiment, Fantasia, setting his characters, including Mickey Mouse, to classical music. Its psychedelic style made it a favourite among acid-heads during the '60s!

By the late '40s Disney's studios began to lose its way. There were some technically clever experiments combining live action with animation, but there were also a lot of long-forgotten anthology films which were little more than a series of shorts strung together until they ran for an hour and a half.

The '50s saw a return to form with a return to fairy tales. This was the era of **Peter Pan**, **Cinderella** and **Sleeping Beauty**. But the last mentioned was a financial failure and in 1961, with **101 Dalmations**, the company resorted to Xeroxing cels rather than hand drawing them individually.

Despite the Dalmatian's success, misfortune dogged the studio and **Sword In The Stone**, a re-telling of Arthurian legend, met a blunt reception. It wasn't until 1967's **Jungle Book** that Disney had another animated success. The man who had created the studio was never to see it. He had died the year before.

To the public, Walt Disney had been the avuncular creator of probably the all-time favourite cartoon character. However, recently a number of biographer's have claimed that in business he was less than lovable and that his out-dated attitudes led to the company's decline.

After his death it continued to flounder, lacking decisive leadership. Films like **The Aristocats** and **Robin Hood** are sad reflections of former glories, and it's a tribute to the power of the Disney name that people still flocked to see them.

Meanwhile Disney had been dabbling with live action. From wartime propaganda film through classic dramas like 1950's **Treasure Island**, right up to weak comedies like **Son Of Flubber** (!), Disney had developed this second string to his bow. The problem was that protecting its wholesome image while Hollywood and the world grew up meant that its product began to look bland and old-fashioned.

By the '60s Snow White's sweet innocence might still have been acceptable in cartoons, but with the Vietnam war in the news and nudity on cinema screens, the adventures of a lovable Volkswagen called Herbie were strictly for the kids.

The breakthrough came with a decisive new management which dragged the dramas into the real world. Although the initial foray into SF, **Tron**, was only a marginal success, the fishy tale of a mermaid played by delectable Daryl Hannah, **Splash!** made big box-office waves.

The continuing success of Touchstone Films has allowed Disney's animators to devote the necessary time and money to again producing classy product in an age when most animation is slipshod television product. **The Little Mermaid** is the latest release and appears to be a return to form that even Walt would have approved of.

TAKING THE MICKEY?

WHILE most people seem to love the Mouse, some aficionados have taken their worship to extremes. In 1988, to celebrate the rodent's 60th birthday, Iowa farmer Ted Pitzenberger didn't send him a bus pass but sowed his fields so that they resembled that famous profile — or at least they did if you viewed them from about 30,000 feet. The 3,000 acre arable portrait was a Little Mouse On The Prairie! Actually, this was a publicity stunt dreamt up by an ingenious Disney executive, but other, more modest fans, are inspired by pure love. Why else would Emperor Hirohito of Japan have worn a Mickey Mouse watch? Or why would over 13 million Mickey Mouse ears have been sold at Disneyland since 1955? He's known around the world, often by different names. Hirohito might have called him Mickey Ma-u-su. Turks abbreviate him to Miki while the Portuguese seem to have a rodent identification problem with Rato Mickey. Worse, in Sweden he's Musse Pigg — so what's Porky Pig then? However his most unlikely name has to be the Cantonese Chinese Mai Kay Shiu Shu.

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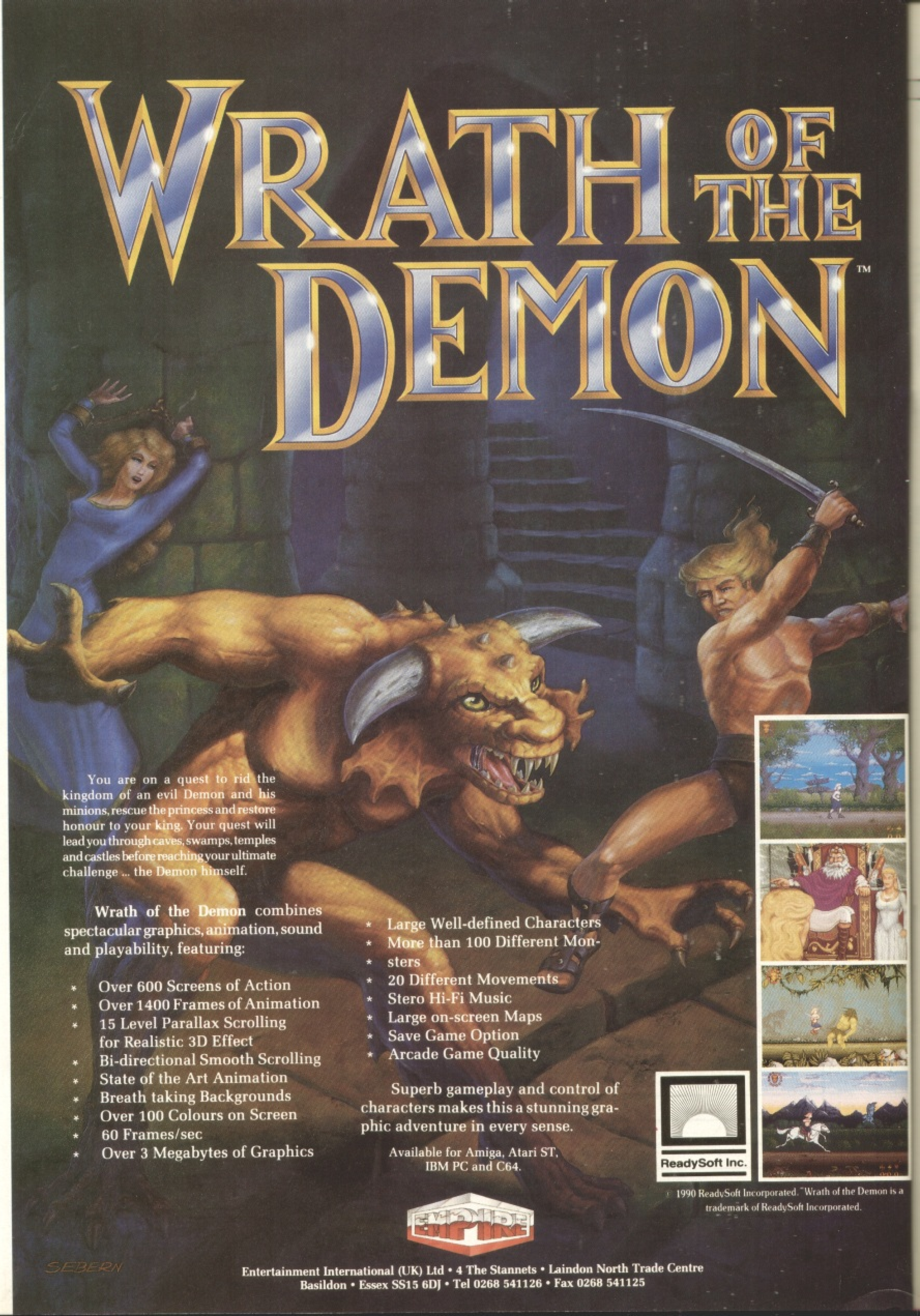
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TANKS FOR THE MEMORY



Gordon Houghton charts the history of tanks, taking in Little and Big Willies along the way. Can he handle it? Sherman.

TANKS are often thought to be a 20th century invention. In fact, their function on the battlefield has been served since 3000 BC, when war chariots drawn by semi-wild horses were used in Iraq. Ideal for making sudden forays into enemy lines, these armour-plated prototypes appeared in countries as far apart as China and Egypt, and were even used by the Ancient Britons against Julius Caesar in 55 BC.

From the 15th century onwards military powers experimented with a variety of wind-driven armoured land vehicles. However, it wasn't until the 17th century that the French produced a steam-powered combat vehicle: it could travel at 2.5mph and even had caterpillar tracks – wooden slats laid down and picked up by hand as the 'tank' passed over. By the end of the 19th century, the development of the petrol engine had produced the armoured car. Despite this, cavalry was regarded as the primary means of mobility in the face of the enemy until the First World War.



The period from 1914-18 changed the face of war. It was the dawning age of trench warfare, machine guns and barbed wire, all of which crippled cavalry assaults and rendered close-range troop combat useless. A solution had to be found. In Britain, after early experiments with huge, unwieldy landships, solutions were being designed and constructed.

THINK TANK

Lieutenant-Colonel Ernest Swinton is credited with having designed the modern tank. The first model off the production line was known as Little Willie, built in July 1915 at William Foster & Co's factory in Lincoln. It consisted of an armoured car body mounted on a tractor, but even though it

TANK TRIVIA

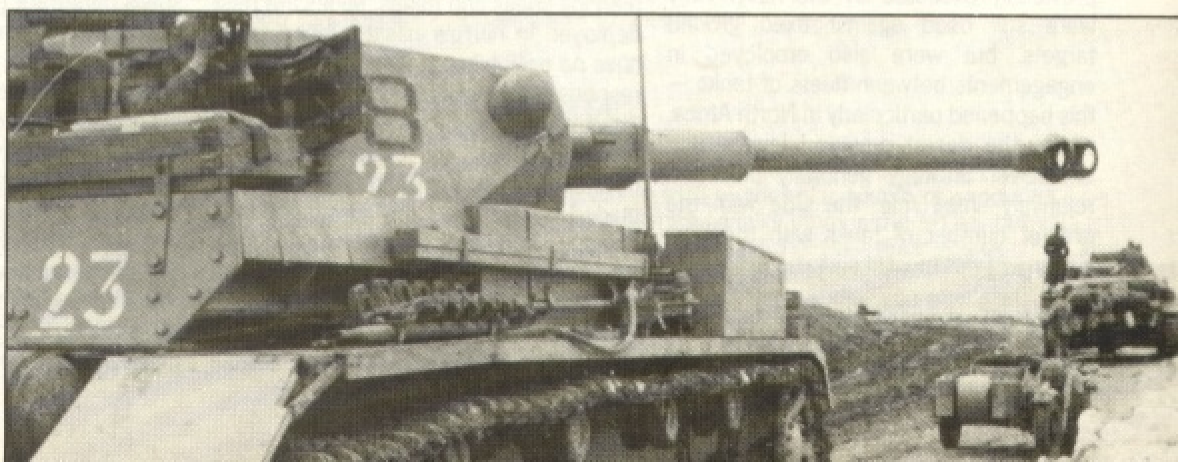
ONE OF the earliest tank designs was created by Leonardo Da Vinci. His armoured vehicle featured a reinforced dome mounted on wheels, but (obviously) no gun.

THE HEAVIEST tank ever constructed was the German Panzer Kampfwagen Maus II, which weighed 192 tonnes – it was scrapped before being widely manufactured. One of the experimental tanks in World War I was rumoured to weigh 1000 tonnes – this would have made it virtually immobile.

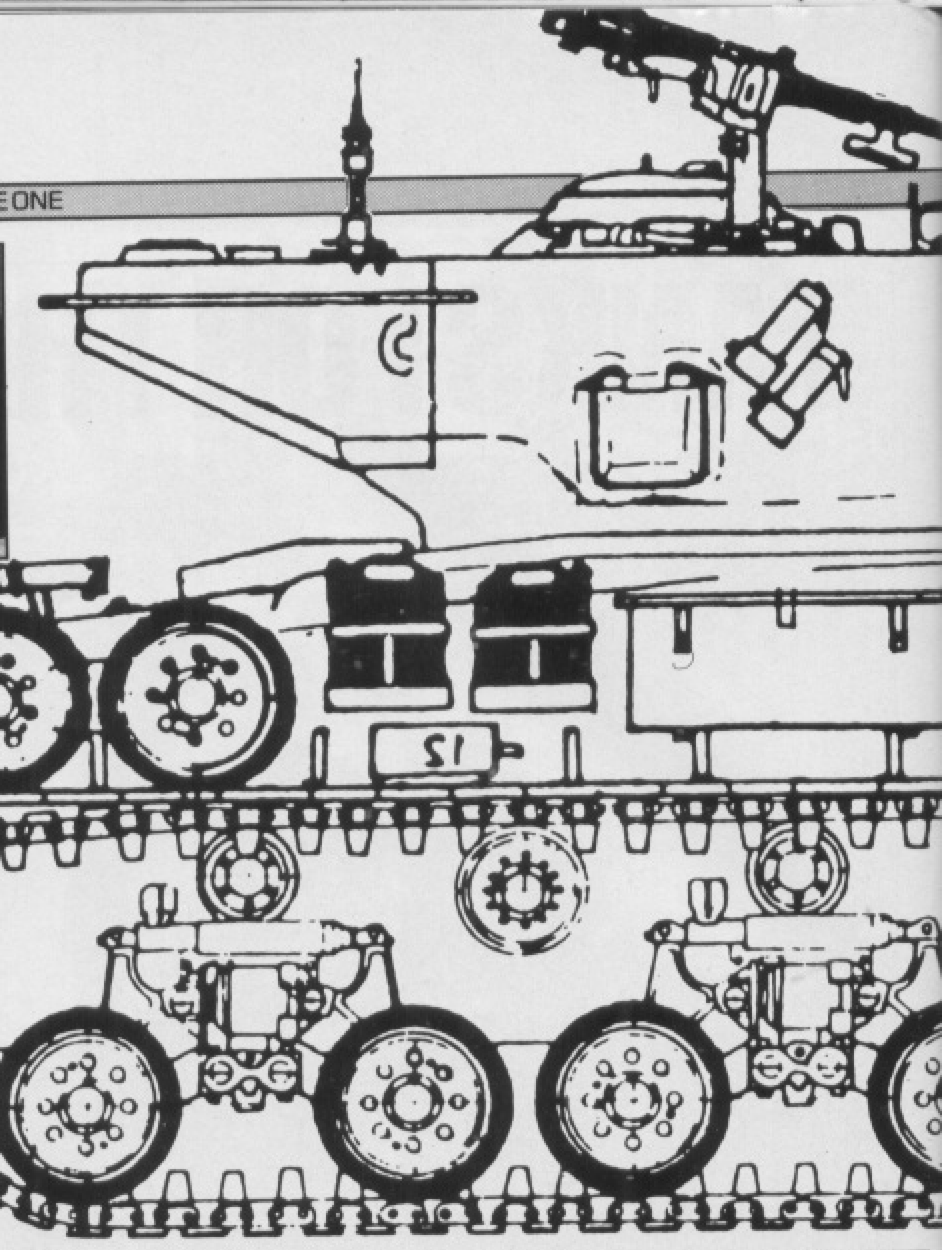
THE WORLD'S fastest tank is the British Scorpion AFV, which can touch 80.5km/h (50mph) with a 50 per cent payload.

THE TANK acquired its name because the staff at Foster's, who built the first models, were instructed to tell anyone enquiring about their business that they were manufacturing water tanks. The code name stuck.









was driven by a 105hp Daimler engine, it couldn't cross a ditch more than four feet wide. In September of the same year Big Willie appeared: its 'lozenge' shape allowed it to fall in ditches and climb out again. The guns were side mounted because the caterpillar tracks ran over the top of the vehicle. For want of a better alternative, Big Willie received the nod of approval from the Army, who ordered 100 before the year was out.

Later developments used petrol engines giving only 150hp, with a maximum speed of about 4mph. These, too, had six-pounder guns mounted in a turret on each side (which restricted the firing angle) – but their main weapon was the fear they produced in the enemy. They remained unaffected by machine gun or rifle fire, but were easily disabled by a direct hit from an artillery shell. However, because direct hits weren't all that common, most of the early tanks' problems in action were caused by mechanical failure rather than missiles.

Caterpillar track technology went hand-in-hand with the development of early armoured landships. For any vehicle to cross soft ground without sinking in, the huge weight of a gun and its armour-plating needs to be distributed over a wide area. The earliest caterpillar tracks were drawn directly from agricultural tractors: they consisted of a long belt of hinged metal plates running on a series of wheels aligned parallel to the ground. Little has changed since then, and the advantages are obvious: because tank tracks are more than six feet long, they are able to span wide gaps comfortably.

TANK TOPS

When World War II dawned, the main armament (a large calibre gun) was transferred from the sides to the now familiar, rotating turret at the top. This brought new problems: the turret was supported by a large circular bearing ring, which had to withstand immense forces resulting from the recoil of the gun, and so tanks became bigger and heavier. Two of the most widely used designs from 1939-45 were both American: the M3 Lee (which had a high profile by modern standards) and the M4 Sherman – fitted with a heavy calibre gun, it was nonetheless lighter than the German Panzers.



The role of tanks also changed in WWII, because they absorbed functions previously executed by the navy. They were still used against fixed ground targets, but were also employed in engagements between fleets of tanks – this happened particularly in North Africa, where the desert provided few natural obstacles. Strategy generally played a relatively small role: the side with the greater number of tanks with the best armament was most likely to be victorious.

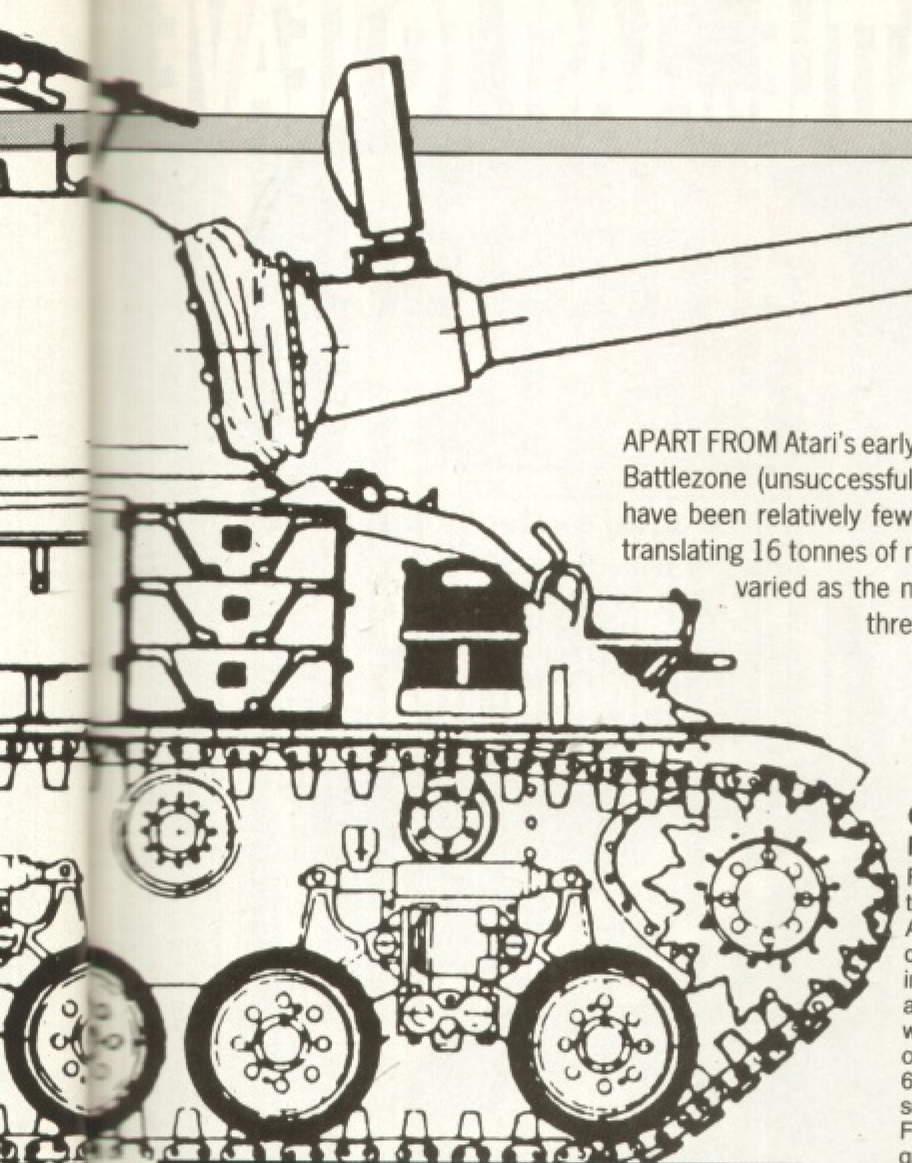
TANK vs ANTI–TANK

Development since the Second World War has largely been a response to the rise of anti-tank warfare, particularly armour-piercing shells and mines. Mines are best deployed in narrow passes, since tanks have no option but to drive over them. In response to this, many WWII vehicles were fitted with forward rotating chains which beat the ground and exploded mines in front of them. In the open field, guns and guided shells are the best anti-tank weapons and there are two major types. Kinetic Energy weapons rely on high speed and heavy shells to pierce armour. Chemical Energy weapons set up shock waves and send fragments flying around inside the tank. Some ammunition even combines the two: High-Explosive Piercing shells penetrate the armour like a kinetic energy weapon and explode a chemical charge inside.

Anti-tank measures have grown ever-more sophisticated, shaping armour into tougher and heavier forms – the most outstanding shields are made from Chobham armour, manufactured in Britain. Unfortunately, it can only be made in flat sheets, so doesn't protect turrets and rounded surfaces. Military thinking dictates that it's better to sacrifice speed to firepower and armour: increased protection means less manoeuvrability which, in turn, has led to larger, heavier engines. Inevitably, anti-tank warfare has continued to produce bigger and better guns as a result. This game of leapfrog between anti-tank weapons and tank armour is still going on today, with the result that armoured vehicle warfare is becoming obsolete. It's probable that the guns on today's tanks are as large as they will ever be, given the reliance on speed and manoeuvrability. Unless tanks mutate into new forms, their role on the battlefields of the future will be a severely limited one.

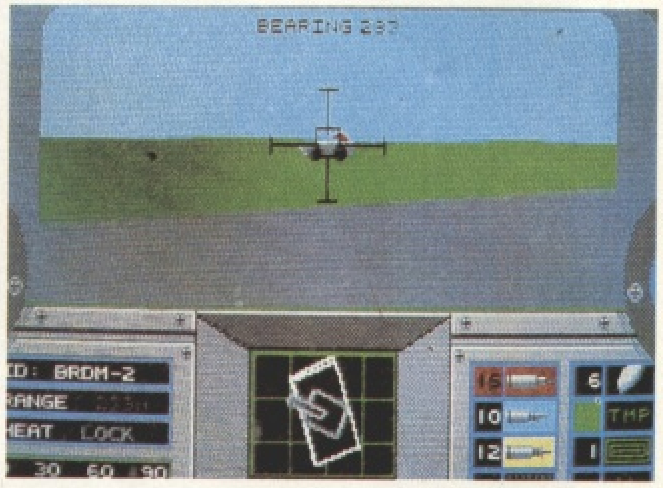
THE BATTLEFIELD OF THE FUTURE

ONE OF THE MOST important developments in the strategy and simulation world is Spectrum HoloByte's **Electronic Battlefield System**. All products released by the company from **Tank** onwards will be based on the same battlefield. This effectively means that, using a modem link, two players can control a battlefield scenario – one on the ground, the other in the air. A new version of **Falcon** (V3.0) is due for release to take advantage of the EBS, and subsequent releases will include an A10 flight simulator, and a helicopter simulation. EBS also has networking possibilities, whereby up to 30 people can log onto a network where battles are already in progress, or create new battles for others to join. All the EBS programs can, of course, also be played individually.



THE STORY SO FAR

APART FROM Atari's early venture into the tank field with Battlezone (unsuccessfully converted to the ST), there have been relatively few tank games. The methods of translating 16 tonnes of metal onto a disk are almost as varied as the number of simulations, but the thread that runs through many is, inevitably, the M1A1 Abrams.

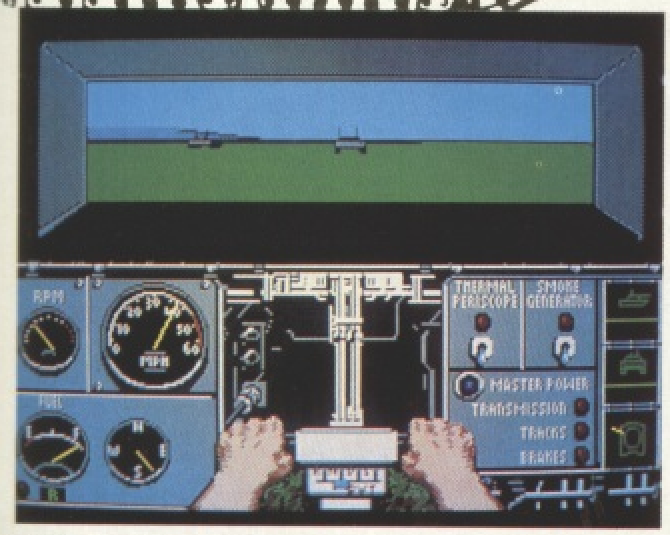


CONQUEROR
Rainbow Arts

FEATURING three missions and a trio of tanks (Russian, German and American), **Conqueror** is a simple question of outgunning the enemy in an arcade-style battlefield. There are two ways of winning: either by wiping out your opponent or gaining outright control of an objective for 60 seconds. The unique 3D scrolling routine – similar to Firebird's **Virus** – is actually to the game's disadvantage: it's tricky enough controlling the tank and directing the turret at the same time, but when you have to compensate for an awkward perspective, it makes play frustratingly difficult.

ABRAMS BATTLE TANK
Electronic Arts

COMPRISING eight scenarios played individually or as a campaign, **Abrams Battle Tank** pits you against advancing Soviet troops in West Germany. The standard M1A1 four control positions are available – Gunner, TC, Cupola and Driver – each with its own set of commands. The EGA graphics are swift and smooth (though not as effective as in other EA simulations such as **LHX Attack Chopper**), giving an authentic real time feel.

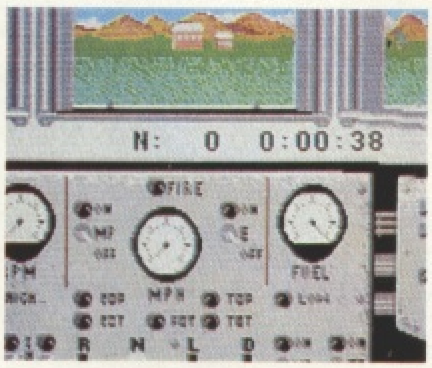


TANK
Spectrum HoloByte And Mirrorsoft

THOUGH it might look like any other M1A1 game, **Tank** offers much more potential than a simple armoured vehicle simulation because of its EBS compatibility. Aiming to be as authentic as possible, it features action in Fort Knox (training), West Germany and the Middle East over 15 missions – and you can head a whole company, a platoon or an individual tank. Victory is possible controlling up to 32 semi-automated vehicles, including tanks, helicopters, artillery and A10 aircraft. And for those who like simulation toned down, there's also an easy-to-use arcade mode. Multiple perspectives available include gunner, driver, commander and turret, as well as external and reconnaissance views. The PC version is out soon, with Atari ST and Amiga following in the New Year.

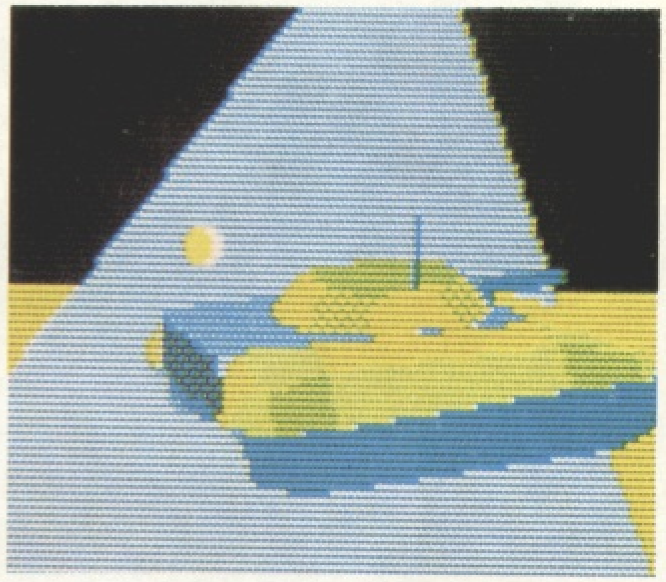
SHERMAN M1 TANK PLATOON
Loriciel And US Gold

AS ITS TITLE implies, **Sherman** concentrates on action and hardware from the Second World War. There are three major campaigns – in Normandy, the Ardennes and the desert – with a handful of missions in each. The gameplay has an arcade feel, with a strong attract sequence and a filled-3D Battlezone-style display – but this belies its depth. It's a compromise of arcade game and simulation which works competently.



STEEL THUNDER
Accolade

ONE OF the more complex simulations around, **Steel Thunder** allows you to control a quartet of vehicles: the M1A1, M60A3, M3 Bradley and M48A5 Patton. You command the functions of the whole crew, a common enough idea which in this game treads the line between authenticity and pedantry. For example, the tank can only function if you turn on the electrical circuits and the engines, and you have to order the smoke canisters to be loaded before you can fire them. Weapons systems are up to scratch and vary according to the vehicle – but you can expect a choice of Sabot, HEAT, high-explosive plastic, armour-piercing bullets and TOW missiles. The major disappointment is graphical: the 3D display is varied but lacks clarity. With 24 missions and a high degree of realism, it's one for simulation buffs rather than first-timers.



BATTLE COMMAND
Ocean

REVIEWED in the previous issue, Realtime Games' unofficial sequel to **Carrier Command** puts you in control of a supertank kitted out with missiles, mortars, bombs, night-sights and other such fun toys. However, unlike its predecessor, **Battle Command** isn't played in real time: you undertake a series of mission highlights which can be completed in any order, though some of the early tasks involve collecting add-ons necessary to the later ones. One for tanksters to dribble over.

HEAVY METAL
Access And US Gold

BILLED as a combination of action and strategy, **Heavy Metal** offers the chance to control a couple of armoured land vehicles. Inevitably one of them is the M1A1, but you also have control over an XR 311 FAV (Fast Attack Vehicle), capable of travelling at 100mph when attacking enemy depots. As a Field Commander, you plan and execute campaigns from the war room to the kill: the ultimate aim is to progress from the rank of Second Lieutenant to five-star General.

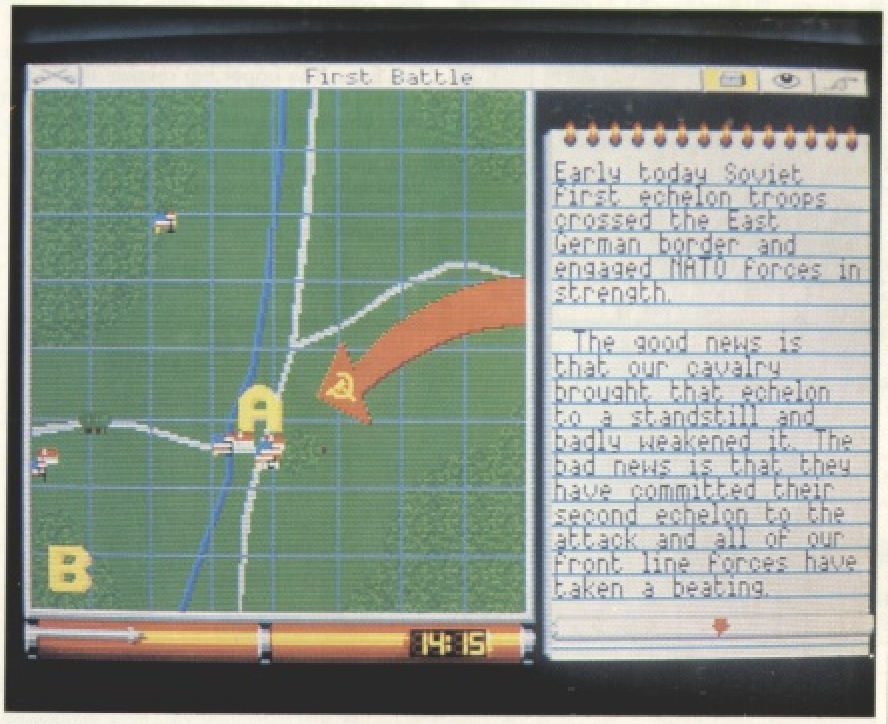

ENTER FIRST INTO BATTLE... LAST TO LEAVE
Battle Command
Battle
ATARI ST
CBM AMIGA
IBM PC &
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Set in the near future, as an alternative reality, BATTLE COMMAND is an arcade/strategy game in which the player controls a single "MAULER" Assault Tank in one of 16 scenarios (missions) in the ultra war, fought between two dominant races in the NEW WORLD. The latest phase of the North/South war has been going on for over 10 years, with a stalemate eventually developing - a standoff between armies massed over a long dug-in battlefront. Such are the defensive capabilities of each side, full scale attacks are suicidal, so any offensive moves are, by necessity, small "behind the lines" actions performed by elite troops in specially designed vehicles. The Mauler is the latest such machine - capable of being lifted in and out of hostile territory by fast stealth choppers and armed with the most advanced weaponry the Northern scientists can devise.
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Team Yankee

Gordon Houghton gets to grips with a platoon of four tanks in Empire's novel approach to a simulation.

TEAM YANKEE is based on the eponymous novel by Harold Coyle, the fictional account of a US Army tank unit stationed in Germany during the opening days of a third world war fought with conventional weapons. The hero of the book is the army captain Sean Bannon, who commands a reinforced tank company with two tank platoons and a mechanised infantry platoon assisted by anti-tank vehicles. The name of his company is Team Yankee.

Featuring complete simultaneous control over 16 vehicles in four platoons, including eight different types of tank, there are 25 battle scenarios to complete and five ranks to achieve.



BEFORE you enter the mission, a briefing screen provides you with intelligence reports and allows you to set up artillery support, precise details of which depend upon the scenario and your own rank. All information is displayed on the notepad.



THE ACTION is primarily icon controlled, although in some cases keys provide quicker responses. This quadrant display gives a comprehensive overview of all four platoons in the team, including status. Selecting the 3D view (binoculars) gives control over a platoon's weapon and defence systems and allows you to scan the surrounding area. Accessing the map icon in each quadrant allows you to control the platoon's movements.

TEAM YANKEE	
ODE And Empire	
AMIGA	
PRICE	£29.99
OUT	Now
GRAPHICS	81%
SOUND	66%
PLAYABILITY	81%
VALUE	72%
OVERALL	**80%**
ATARI ST	
PRICE	£29.99
OUT	Now
IBM PC AND COMPATIBLES	
PRICE	£34.99
OUT	Now

"The 3D movement is slick, and the detail of the sprites is impressive, except when very close."



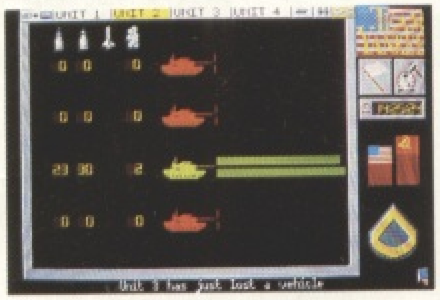


THE FULL-SCREEN map mode has all the features of the quadrant map, plus some extras: you can scroll the view, increase the spacing between your tanks to 100m, and set their formation. There are six formation types in all: straight line, column, right echelon, left echelon, wedge and V.



THE FULL-SCREEN mode allows greater flexibility when controlling individual platoons. Many of the controls are the same as in quadrant mode, however additional features include the ability to zoom in by a factor of 10, produce engine smoke, use the thermal imaging systems (vital for penetrating enemy smoke screens), and employ the laser rangefinder.

"Hell itself could not have compared with the scene in the open space to the front of 66. There was the burning village of Langen in the background. Flames, interrupted by the impact of incoming artillery rounds, leaped high above the village and disappeared in low hanging clouds. From the far left of Bannon's field of vision to the far right and beyond, smashed Soviet tanks and tracked vehicles burned, spewing out great sheets of flames. Burning diesel from ruptured fuel cells formed flaming pools around dead tanks. Soviet crewmen, some burning, abandoned their tanks only to be cut down as chattering machine guns added their stream of red tracers to the fray. Transfixed by this scene, Bannon received a new understanding of Wilfred Owen's grim poem, 'Dulce et Decorum Est.'"
Extract From Team Yankee by Harold Coyle



THE STATUS display shows the four vehicles in each unit, displayed as a silhouette. Each vehicle is represented by two bars. The upper bar reveals the morale of the crew, which increases when the vehicle achieves a hit on a Warsaw Pact tank, and decreases when it is hit. The lower bar is the efficiency of the vehicle and its personnel, which decreases according to damage sustained.



AVAILABLE weapons include HEAT, sabot, TOW (anti-tank missile), smoke grenades and an unlimited supply of bullets from a machine gun. With predetermined inaccuracy factors, you can fire at any point on the landscape simply by moving a cursor to the required area.

A Team Yankee utilises the same combination of sprites and polygons found in ODE's **Let Sleeping Gods Lie** – and it's a system that works well in a simulation. The 3D movement is slick, and the detail of the sprites is impressive, except when very close. The other graphics are not so hot. Providing information on a notepad is a nice idea, but not necessarily an effective one, and some of the presentation pieces (such as the map) are a little too functional and lack polish. The design is ambitious, but the programmers have pulled it off, with a few reservations. For one, the complexity of controlling four platoons at once is demanding and tests your strategic abilities, but what it gains in comprehensiveness it lacks in individual sophistication. When you get down to single platoons, you can't help feeling that the action is balancing the line between arcade game and simulation, without ever managing to capture the enjoyment of either. Minor details such as the poor sound effects and the cursor method of firing weapons add to the disappointment. Nonetheless, it's an impressive attempt at implementing a difficult design. Anyone who likes a balance of complex tactics with arcade action should check it out.

ST ST owners can check out their translation from page to screen right now.

PC Also available now is the PC version, converted courtesy of The Assembly Line. Available on 3.5" and 5.25" disk it supports CGA, EGA and VGA (in EGA mode), and makes use of AdLib sound capabilities.

TRUNDLING TOWARDS TOP TANK TECHNOLOGY

IN THE DECADE after 1945 there was doubt as to whether the tank had a future at all in the nuclear age. It was soon realised, however, that a tank could survive in a post-nuclear scenario where a foot soldier couldn't – so the process of evolution continued.

British designs since the war have included the Centurion (76mm gun) and its successor the Conqueror (120mm gun). The Chieftan came into service in 1967: it has a range of 280 miles and a top speed of 30mph, and is equipped with a laser rangefinder, machine guns, smoke dischargers and a 120mm gun. Of the other European contributions, the most notable have been the West German Leopard series (top speed 40mph, range 380 miles, 105mm gun) and the Soviet T64 (speed 43mph, range 280 miles, 125mm gun) and T80.

The American contribution has been two-fold. Their most widely-used tank is the M60 – since its first manufacture in 1960 it's been exported to more countries than any other. However, the most significant development has been the M1A1 Abrams. It's the most often simulated, simply because it's considered to be the world's most sophisticated and powerful battle tank. It began development in 1972 when design contracts were farmed out to different corporations: the Chrysler design was selected in 1976, and the pilot vehicles constructed in 1978. The first production vehicle rolled off the line in 1980, with manufacturing peaking at 70 vehicles a month. When production ends, the US Army will have between 8,000 and 12,000 M1A1s.

The original M1 design had a 105mm rifled cannon, but the M1A1s were all built with 120mm smooth-bore cannon. This main gun fires either armour-piercing sabot (no explosive power, but the most powerful armour-piercing round available) or high explosive HEAT (an explosive chemical penetrator, with a constant effect regardless of range, used for 'soft' targets such as infantry). It's also fitted with three machine guns. Other equipment includes a laser range-finder (with 3x and 10x settings) and a thermal option that allows night vision. Inside the turret the gunner has a ballistic computer slaved to the gunsight, which automatically calculates elevation according to range, even taking into account wind and

The M1A1 has varied defence capabilities. Its top-secret armour, believed to be a laminate with steel and ceramic layers, was developed in England in the 1970s – its disadvantage is bulk, so only the hull and front turrets are protected. In addition the tank is fitted with smoke grenades, a laser warning system, automatic fire suppression systems and automatic blow-out panels in the roof.



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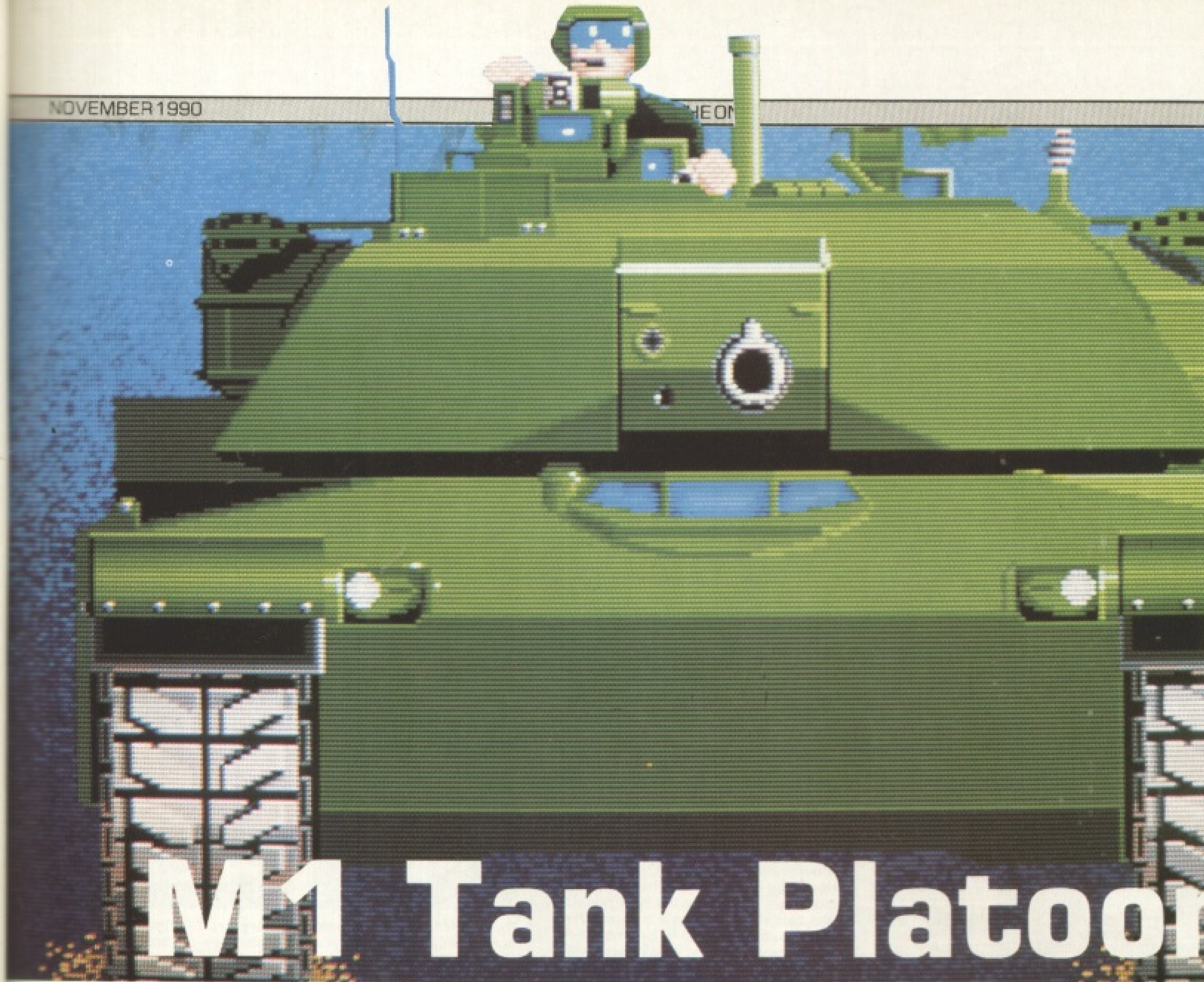
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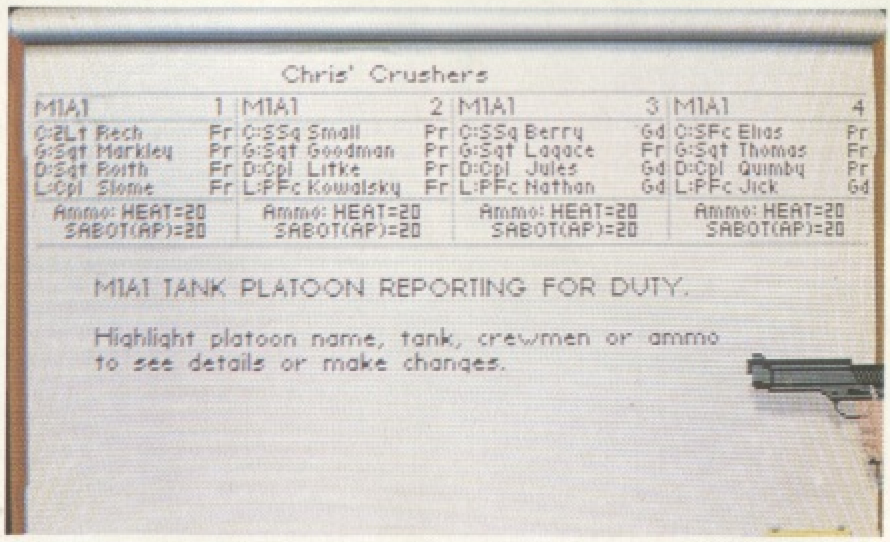
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M1 Tank Platoon

Is the release of another M1A1 tank simulation just flogging a dead horse? Gordon Houghton rolls into action to find out.

THERE'S never been a tank like the M1A1 Abrams. Its design is a result of its function: expected to lead assaults across enemy lines, its high-velocity smooth-bore cannon (muzzle velocity 5,450 ft/sec) and a trio of machine guns are buried in a heavily armoured hull. It weighs 57,000kg, measures approximately 8m (length) x 3.5m (width), and can move at a maximum roadspeed of 66.77 kph (41.5mph).

MicroProse's simulation allows you to control four of these giants at once, in thousands of different battlefield scenarios. However, the career of any commander is not long: survive 99 combat opportunities, and you are forced into retirement.

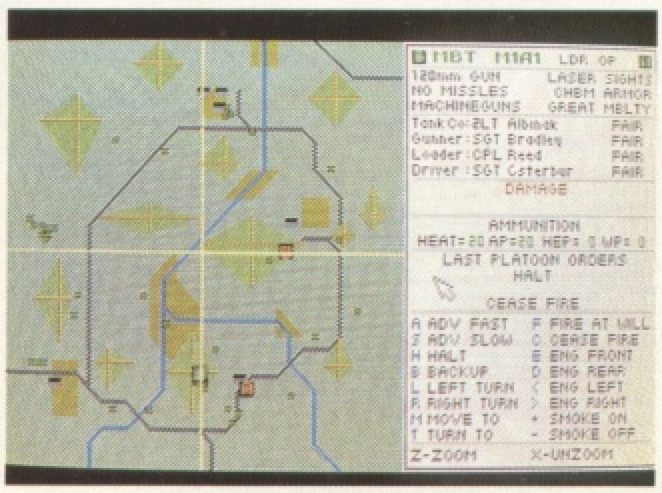


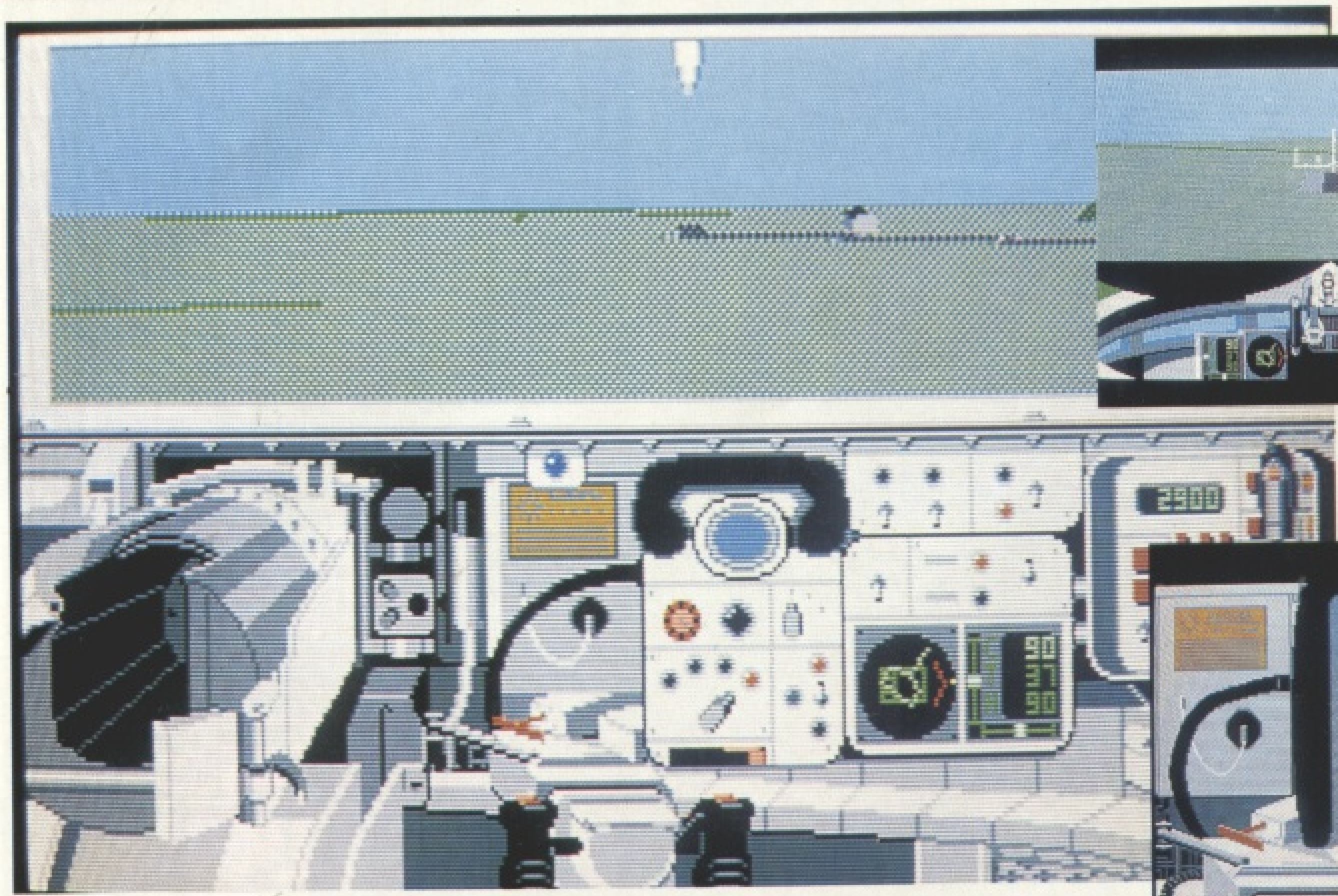
YOU ARE able to control all 16 men in the four-tank platoon, each with his own unique battlefield abilities. Men can be transferred before the action starts, but this has a negative effect on their performance, since they have to learn to cope with new personnel and a 'different' vehicle. As you complete successful missions and gain promotions, the abilities of your personnel increase according to positive battle experiences.



THE WIDE variety of flexible parameters means that you can construct your own difficulty level. For example, you can choose to disable the enemy, or allow it to move without firing, or go the whole hog and allow it to fire as well. If you choose an assignment or campaign, you can also set the quality of enemy personnel from lily-livered Second Line troops to elite Guards. Even if you simply choose a single engagement, there's a choice of six different missions, from Blitzkrieg (your forces have already broken through the line) to Rearguard (you are the last line of defence, holding off the enemy so other troops can escape).

USING the battlefield map is one of the most important aspects: you can direct the whole platoon or an individual vehicle towards the target, and call in air or artillery support. You can also create platoon formations, or generate breakaway movements to outflank the enemy. Tactical skills are as subtle as you are.

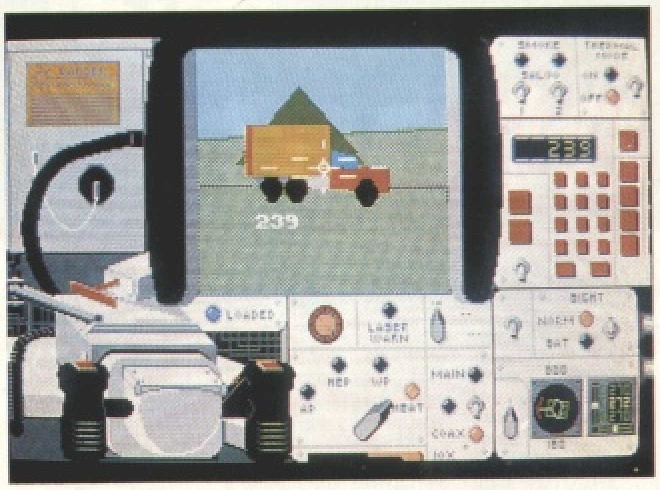




THIS IS the driver's seat. It's a less useful perspective because it's lower to the ground and lacks magnification. However, it does have night vision, and the driver is directly responsible for the direction and speed of the tank hull.



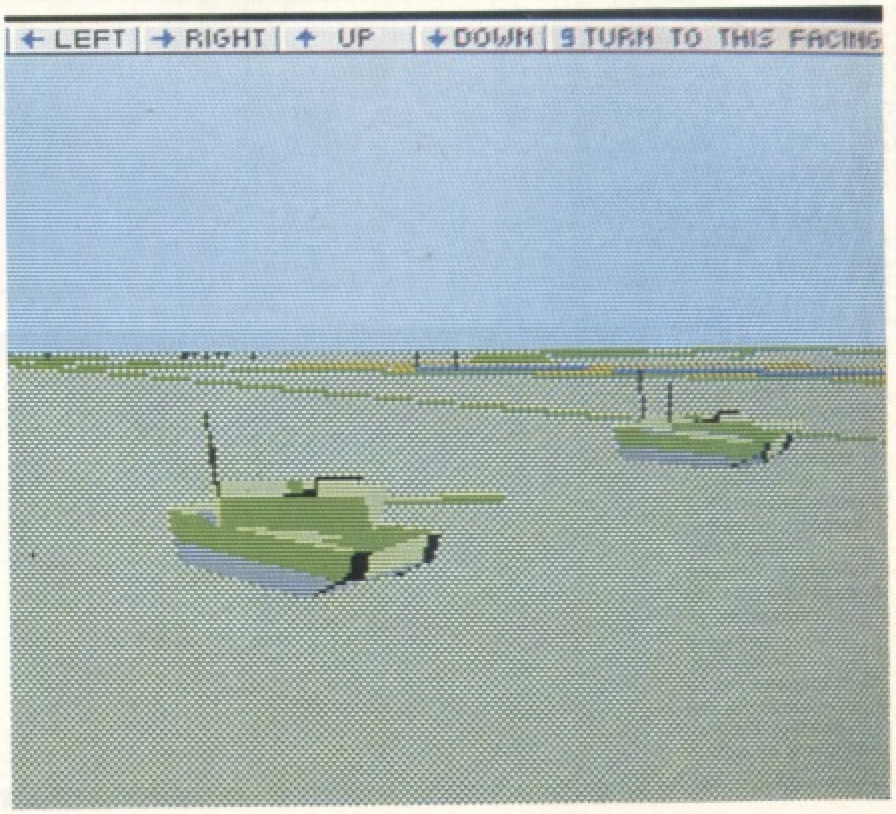
THE VIEW from the Gunner's Primary Sight is limited, but the magnification and night vision devices are the best on the tank. The gunner controls the turret, including the laser rangefinder, 120mm main gun and the coaxial machine gun.



EACH OF the quartet of M1A1 tanks offers five viewpoints, plus a mapboard. This view is from the tank commander's seat – when 'buttoned' (closed), it's protected from nearby explosions. When 'unbuttoned' (open) it's the best position on the battlefield. The tank commander directly controls the .50 heavy machine gun and the turret-side smoke grenade launchers.

IN ADDITION to the interior views, there's a view of any of the four tanks from behind. Being a spectator is pleasant enough, but not advisable in the heat of battle.

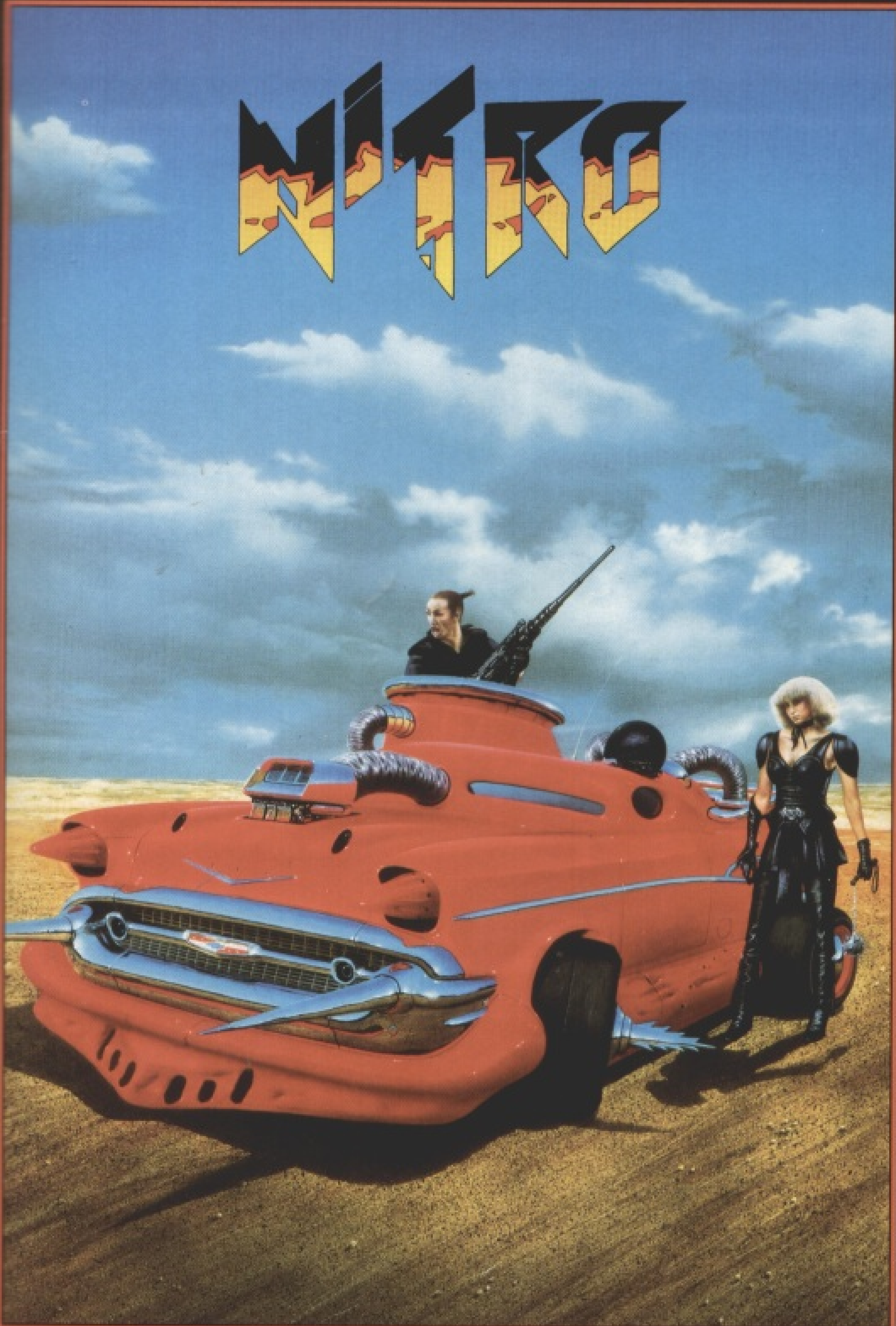
THE PURPOSE of most of the missions is simply to disable or destroy the enemy, but the methods can be radically different. For example, you can use the terrain as camouflage, launch an all-out attack, or set your crew to fire at will. Inexperienced teams will only be moderately successful. Promotion and extra skill levels for the crew are the rewards for success.



A The most striking aspect of **M1 Tank Platoon** is its depth: you wouldn't expect a game which incorporates command of an entire tank platoon to achieve the amount of control and detail which this does. And that's just on the level of a single mission. All the different parameters and thousands of battle situations make every game uniquely interesting. The 16,000 acre battlezone – subject to a variety of conditions such as daylight, nightfall, adverse or clear weather – provides a vast area in which to develop strategies. The technology and strategy elements are bang up to date, incorporating the latest equipment and options to call in artillery or air support. If all this sounds a bit heavy, you can let much of the simulation run itself, giving orders and waiting until the last moment to take control and claim the glory. The only slight reservation is the update speed of the graphics when running a high level of detail: it can be jerky enough to prove annoying in quieter moments, although you hardly notice it when you are engaged in battle. M1 Tank Platoon is simply the most comprehensive tank simulation to date, and anyone with an interest in land warfare should get hold of it.

ST An ST version will be available soon, and should be the same right down to the last rivet.

PC An MS-DOS compatible M1 Tank Platoon has been around since October of last year. The gameplay is exactly the same, but the running speed varies according to the PC. It comes on 5.25" and 3.5" disks, and supports CGA, EGA and VGA (in EGA mode).











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Screen Shots from the Amiga version

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The Science

Image Animation is the country's leading Special Effects team. Gary Whitta meets the men who make movie magic.



THERE'S A LOT to be said for working in Special Effects. Where else could you get paid for cutting off Sean Connery's head, creating a robot that systematically kills people, or breathing life into creatures so bizarre as to put even the strongest of stomachs into reverse?

While it's a widely held belief that this sort of activity is strictly limited to the bounds of Hollywood, one team has managed to do all of the above — and more — from a slightly less glamorous location, and make itself the country's leading SFX house in the process.

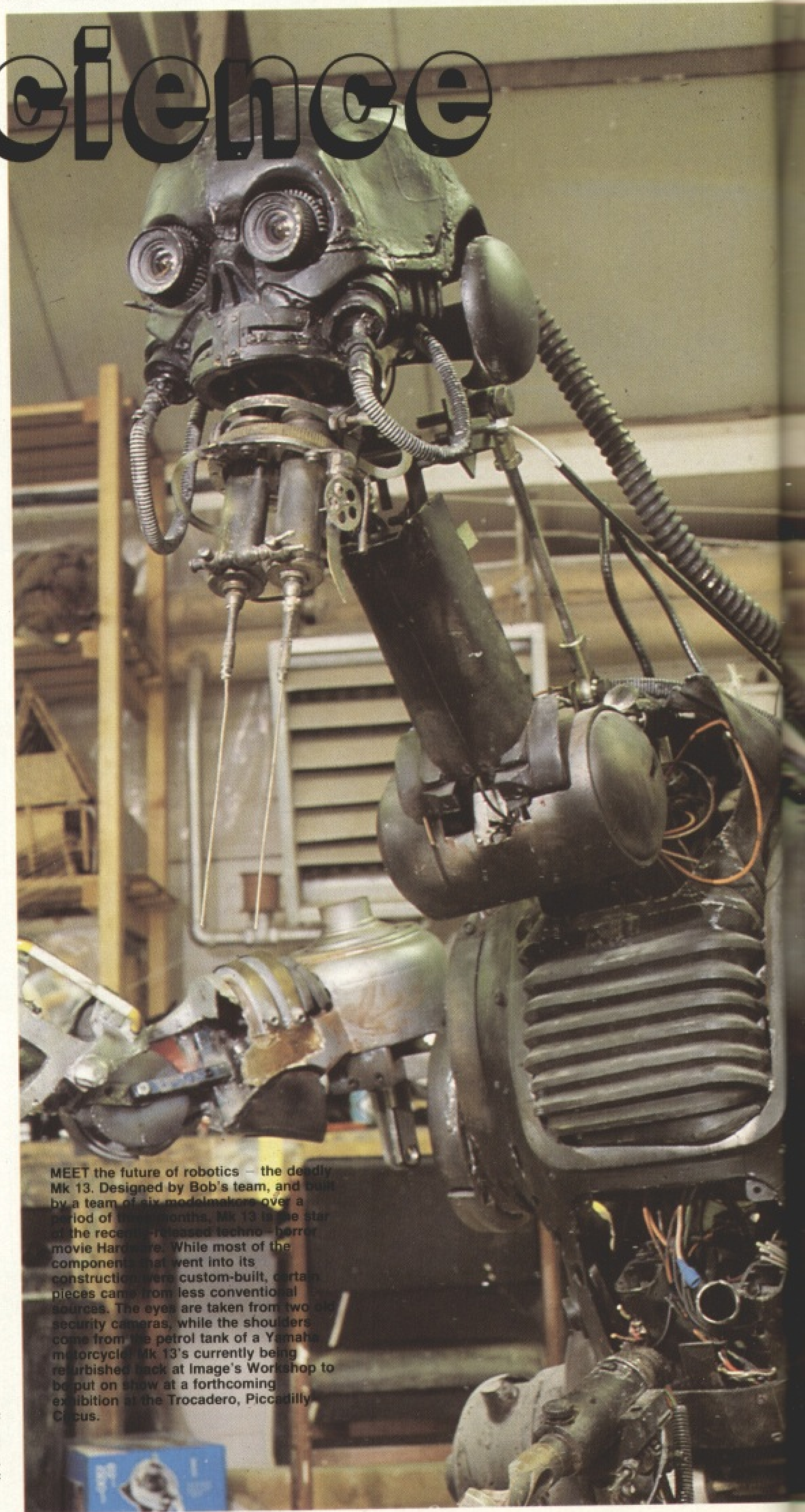
Based in the heart of Pinewood Studios in Middlesex, Image Animation has, in its five-year lifespan, provided the gruesome and fantastic visuals for more films than you could shake a clapperboard at. Its impressive portfolio includes work on **Hellraiser, Hellbound, Highlander, The Unholy, The Lair Of The White Worm, Waxworks**, the TV version of **Doctor Jekyll And Mister Hyde** and, more recently, **Nightbreed, Hardware** and the forthcoming **Highlander 2**.

And for IA's founder, Bob Keen, the list goes on. In his 11-year career he's worked on all of the above along with **The Empire Strikes Back, Return Of The Jedi, The Dark Crystal, The Neverending Story**... And many more. Not bad for a man who started his creative career buying Airfix Tank kits, throwing away the instructions and then using the bits to build his own bizarre models.

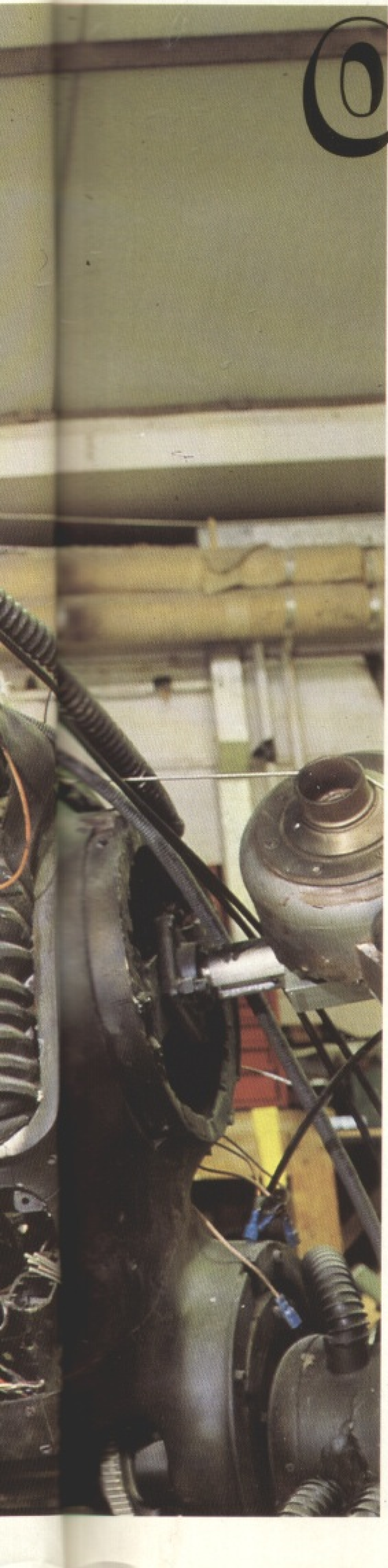
"Primarily now I'm a designer," Bob explains. "I started off doing model work outside the film industry — which, with no formal training ground for this industry, is one of the best routes in as it teaches you a whole group skills — and the first film I really worked on was The Empire Strikes Back. I went for an interview on the film, and Stuart Freeborn, who was in charge of the Make-Up Effects, said he could give me a week's work. I left the picture 11 months later with my union card and a lot of experience."

"I've got the only job in the world where somebody will look at your work and say, 'My God, that's disgusting', and you reply, 'Oh, thanks very much!'"

Bob Keen, Image Animation



MEET the future of robotics – the deadly Mk 13. Designed by Bob's team, and built by a team of six modelmakers over a period of three months, Mk 13 is the star of the recently-released techno-horror movie Hardware. While most of the components that went into its construction were custom-built, certain pieces came from less conventional sources. The eyes are taken from two old security cameras, while the shoulders come from the petrol tank of a Yamaha motorcycle. Mk 13's currently being refurbished back at Image's Workshop to be put on show at a forthcoming exhibition at the Trocadero, Piccadilly Circus.



Of Appliance

After working on The Empire Strikes Back, Bob went on to help out with a host of other movies including **The Keep**, **Krull**, **The Dark Crystal** (with Jim Henson), **Return Of The Jedi** (Bob was one of the men in charge of Jabba The Hutt), **Lifeforce** and **Highlander** – the first film that Bob 'chiefed'. During that period, Bob broke away from Make-Up Effects (the company he had been working with) and formed his own firm: Image Animation.

"The name for the company came as a few of us were talking about a name for a new computer system, and someone suggested The Image Animator. It struck me as a really nice name, so I thought Image Animator/Image Animation and the name stuck," Bob explains.

As luck would have it, the company's major break came shortly after its inception, in the form of an unexpected call from horror author Clive Barker. Clive was looking for someone to create creatures and chuck some gore about for his first film, Hellraiser.

"Clive called me up and said, 'I hear you're good,' and I said, 'Clive who?'. But we got together and he had me hooked on the idea. Clive's extremely talented, and he can draw you into his story better than anyone else I know."

Such was the success of Hellraiser that Image Animation soon became known around the industry as hot stuff, and a plethora of work followed, including Hellraiser's sequel Hellbound. It was during production on that movie – which took place at Pinewood – that the studio offered Image a permanent base, and the rest is history. "Pinewood like us," explains Bob, "And I like Pinewood. It's a great place. All the big effects movies, like **Batman** and now **Alien III** are made here, and other SFX companies, like Effects Associates, are based here also. There are probably more effects people per square foot here than anywhere else in the world – outside of Industrial Light and Magic."

Unlike many of its stateside counterparts, such as George Lucas' Industrial Light And Magic, Image Animation is very specific about the type of service it provides.

"We don't do opticals, matte paintings, laser beams and so on or what are called physical effects, such as fire and rain and so on," Bob explains. "We do special make-up effects, which covers prosthetics, animatronics, creature making, puppetry, plus a little bit of model making and a lot of concept work, such as sketches."

The way in which Image Animation gets involved in a project is simple. After an initial request from the film people, IA receives the all-important script which Bob reads to get an idea of what would be required SFX-wise, and also to determine if it's the sort of film the team wants to work on.

"I've always wanted to be a magician – an illusionist."
Bob Keen, Image Animation

IA is surprisingly stringent in what it chooses to do, as Bob explains: "There was a film that came through here about a month ago about a ladykiller, and the whole emphasis of it was that this guy basically enjoyed killing people. We just said no – we didn't want to do it, it's as simple as that."

So what is it that Image looks for in a script? "You're looking for a couple of things," says Bob. "You're looking to see if the effects themselves are going to be intelligent and good for you to do, and whether the project offers opportunities. Most important for me, when I read a script, is whether or not I enjoy the script, and think it's going to be a good movie."

Talking of good movies, what are Bob's personal preferences? "I'd like to see more adult fantasy. I think that the adult imagination is as wild and crazy as that of a child, but it never actually gets catered for. And you can see that it works when you look at something like **Total Recall** or **The Terminator** or **Aliens**. While I was in the States recently I saw the **Teenage Mutant Ninja Turtles** movie, which is technically brilliant, but the film is a little flat. It only



SOMETIMES it's the least elaborate make-ups that are the hardest to do. The 'transformed' face make-up for Nightbreed's central character Cabal comprises eight individual latex appliances. Can't see the joins? That's because the pieces come together along the lines and whorls on Boone's face.



PAUL JONES hard at work rebuilding Nightbreed's gruesome Vasty Moses. Such was the bulk of the model used in the movie, it had to be destroyed once filming was finished. But now he's back in his second incarnation, bigger and more blubbery than ever (although in this shot he's still to be painted), heading up the Nightbreed exhibition currently on at Tower Records in Piccadilly Circus.



WHILE Image Animation makes moves to put together a dedicated SFX exhibition, VIP visitors to the workshop can make do with a tour of the team's creature cupboards. Unfortunately the short lifespan of latex rubber means that some of the older exhibits here, such as the Corridor Monster from Hellraiser, known as "The Engineer", won't last for too much longer – but as the old go out, there are new exhibits to replace them. The selection seen here is taken from Hellraiser, The Unholy, Nightbreed, Jekyll And Hyde (that's Michael Caine's pulsating head at the front) and, in the compartment below, Ken Russell's The Lair Of The White Worm.



BOB KEEN relaxes in his office with a small selection from his army of handmade friends. Included here are some of the stars of Nightbreed, Hellraiser, The Unholy, Waxworks and the TV series Oddbods. Bob's the one with the stripy shirt.

really works for kids."

One thing that's guaranteed to put Bob off, however, is an abundance of blood and guts.

"I hate gore," he says. "I've done a lot of gore, and I have to say that it's the most boring thing to do. When you've chopped one person's head off, you've chopped them all off. There are variations, such as what chops the head off – recently we decapitated someone with a steam train for Highlander 2 – but the effect is more or less the same. You get to a point where you've done so much gore that it's more of a technical than a creative thing."

As a result, anyone who turns up at Pinewood looking for work with a portfolio full of gore is not likely to impress – Bob's shown the door to plenty of hopefuls on that score. Of the 400 people who apply for jobs at Image Animation each year, only three or four are actually taken on. The competition's tough, and only those who show real imagination are likely to impress.

Bob is the first to admit that anyone who works in the special effects field doesn't have an easy time of it, especially when working on a film set. Since prosthetic make-up can take hours to apply, a make-up crew can start its day as early as four in the morning and expect to work through to 11 at night. But, as he's quick to point out, the rewards on offer are unlike any other profession.

"You get to play God," he explains. "It's all about creating entire creatures – creating things out of inanimate objects and making them live. The reason I didn't like modelmaking is that, if you're modelling something like a truck, you need to be very precise and exact as it all has to be accurate and to scale. But when you're creating a creature, you can just let your imagination run wild, as you don't have those same restrictions."

Is there one single thing about the job that Bob enjoys most? "Yes, watching rushes the next day – I prefer watching those to the finished film. You come in to work in the morning, feeling tired, and the first thing you do is watch yesterday's rushes, which is the first time you get to see if your effect has worked on screen or not. If it hasn't it's the worst feeling in the world as you know you have to do it all again. But if it works, it's the best feeling in the world!"

The job of a special effects artist is to be creative – but even then there are limits, as Bob explains: "You can do things which are so wild that they actually distract from the movie – and there are a lot of effects films that do that, where someone has gone so far that they've lost the audience.



THERE ARE of course times when an effects artist comes up with something too weird for words. Image Animation produced several such creations for Nightbreed. This attractive stop-motion model of a lizard-man with a shark-like mouth for a groin was refused by Clive Barker simply because it was too strange. But who knows? This little beast may yet be used in a future project.

You have to make things look real, particularly in an anatomic sense. When we were doing the skinned people for Hellraiser, if we had made them look like a skinned person really should look, no-one would believe it. It's how people think that a person who's been skinned should look that's important. The same rule applies when creating creatures – it's how people think they should look, not necessarily how they would look. And often it's movies that give people those ideas of how things really look. It's all locked into the subconscious – we're all living off images that aren't real."

Despite this tendency to replace what actually is medically correct with what looks right, IA still draws on many factual influences when researching its effects. "We have a library of medical disease textbooks," Bob reveals, "which we tend to draw on for textures and colours and things like that because they're so unusual. It's the same as when artists look at pictures of deep-sea fish for textures and colours. I personally don't use them that much because they make me feel sick – if I cut myself and see real blood I think I'm going to faint!"

How a particular effect or look is achieved depends not only on what exactly needs to be done, but also the resources available and some simple logistics: "There are some effects which simply couldn't be achieved using



WHAT A difference a bit of rubber makes. At the recent Computer Entertainment Show at Earl's Court, Bob Keen and Paul Jones went to work on The One's Gary Penn and Gary Whitta, making them up as characters from Nightbreed. Here's how they looked before...



AND AGAIN an hour later. Despite the dramatic change, this is actually the most basic make-up appliance that can be used, taking a relatively short time to do – about 45 minutes. The more elaborate make-ups are made from many more separate latex appliances, and can take six up to eight hours to apply!



IMAGE ANIMATION doesn't throw anything away. Its storeroom is packed with just about every mould case its ever used, and as many creatures and models as can possibly be kept are kept. You never know when you may want to make another identical cast or creature, says Bob, "and we're all very fond of our creations. I saw Jabba The Hutt's eyes ripped out and his body thrown in the bin, which is terrible because it's a piece of history and the physical object is just as fascinating as the film itself. I went to an exhibition in Los Angeles where the original King Kong model was on display, and it looked terrible. It was all falling to pieces, and the filler was coming out, but you just think, 'That was King Kong. That was what climbed up the Empire State Building.'"

full-scale live action where stop-motion animation is used. You might have a creature design that simply wouldn't work as a suit for an actor, or a shot where an actor falls from a tall building – it would be much cheaper to do that as an animation because you need so much space with live-action. Or maybe you're dealing with a shot where the set simply doesn't exist! Stop-motion's wonderful because you have complete control over what you're doing. If you're doing a scene where something is transforming into something else, you can replace that object halfway through what looks like one shot with another object which then goes off to do something else. That's basically how the Configuration Box from Hellbound worked."

Since the start of his career, and the formation of Image Animation, Bob admits he's seen a lot of change both in the style of his own work and special effects as a whole. "There are new things coming along all the time, and technology, science and materials are always increasing. You couldn't have done something like Nightbreed 10 years ago, because the techniques were different. And there are some fascinating new materials appearing now. We draw on everything for our materials from the medical limb-replacement and organ materials that hospitals use right up to what NASA is currently doing with silicon chips and robotics."

"When you've chopped one person's head off, you've chopped them all off."
Bob Keen, Image Animation



BEFORE any creature or mask is created, a small-scale model called a 'Maquette' is sculpted to get an idea for how it will look life-size. It's also helpful when deciding whether a creature should be a full-size suit for an actor to wear, or a stop-frame model. Many of the creatures in Nightbreed existed only as small models, simply because the design would not allow them to be played by an actor. As this as-yet-unnamed creature comes together for use in a future project, you can see how Image Animation's extensive library of medical textbooks often come in handy for getting proportions correct.

With computers playing a more and more instrumental role in the SFX field, Bob is keen to steer his company in that direction. "We're using computers a lot at the moment now, and we're going to be using them more next year when we'll be doing some Theme Park-type work. Computers are very useful for the manipulation of creatures, and I think they're going to get more useful for the design of creatures when the digitising element takes off. I think that when the Toaster, a combined video digitiser and processor, comes out for the Amiga, that will be a very useful tool, because you'll be able to distort real pictures. I'd like to get into using them for storyboarding – there's a great storyboarding package for the Macintosh which I'd like to get."

At the moment, Image Animation makes extensive use of the Atari ST as a reference tool for stop-motion work. "What we do is to frame-grab the frames using an ST and a video camera as the stop-motion is being done, and then play the frames back at the end of the day to see how the movements look. That makes life a lot easier, and it's another example of technology catching up with the film industry. But having said that, getting someone on a stop-motion set-up to get together an ST and grab the frames as you go along is often more aggro than it's worth."

But what about using computers to create models of creatures on computer rather than constructing them in clay? "I think that's science fiction rather than science fact," says Bob. "Often I deal with

DOING IT YOURSELF

EVER WANTED to have a crack at creating your own Special Make-Up Effects? With all the materials you need either lying around the house or only a quick shopping trip away, it's a lot easier than you may have thought, and the results can be surprisingly realistic – provided you know what to use and how to use it. Here's SFX supremo Bob Keen to explain how...

DISEASES

"LET'S start off in the Chemist's. There you can get stuff called Gelatine Powder, which is basically jelly in a granular form – it's used for making cakes. If you make that up, and mix it with pieces of tissue, cotton wool, Corn Flakes or Rice Krispies, you can apply it and make up really horrible diseases and so on."

BRUISES

"WHILE you're at the Chemist's, pick up one of those small eye-shadow boxes. Try to avoid one with lots of glitter in it, and go instead for one with lots of, reds, blues and greens. These colours can be painted onto the skin to create fake bruises. If you look at a real bruise, you'll see that the colour graduates from yellow – green, to blue, to red and then out to the normal colour of the flesh. Follow that colour scheme and you can create a realistic bruise."

UNHEALTHY TEETH AND GUMS

"HERE'S one I've never actually used myself, but I saw someone else do it and it works really well. Get some pink chewing gum and chew it up so it's nice and pliable. Then, after you've washed your hands and rinsed out the gum, take it and mould it around your teeth – it looks like gums. Now take some peanuts and push them crookedly into the gum to create really horrible teeth. That one works really well for zombies."

BLOODY LOVELY

WHAT about the old favourite – blood? "You should try to avoid using the theatrical blood you can buy," Bob advises. "You can make your own blood. It's more realistic and less expensive. Pour out some Fairy Liquid and mix it with very small amounts of cochineal food colouring so it's dark red. Then spoon in some Lyon's Golden Syrup and cut it down with water to keep it from getting too thick. The result has just the right consistency, texture and colour – which is the hardest thing to get right. The only problem is that the Fairy Liquid stops the mixture from being edible, and cochineal food colouring stains clothes, so you have to be careful. If you can get it, use Strawberry ice-cream colouring powder, as it gives the same result but washes out easily."

WOUNDS

FOR MORE complex stuff like wounds you may have to scout around a bit for a specialist make-up supplies shop, as that's the only place likely to stock ultra-useful Nostruma Plaster. "It's a sort of wax that you can mould," Bob explains. "You can use it to make scars, gouges and bullet-holes, where the skin is raised. You can lace the wound with your blood-mix to make it all the more realistic."

AND FINALLY...

IT'S ALSO a good idea to take in as many effects movies as you can to see what kinds of effects are possible, and a visit to the Museum Of the Moving Image (MOMI) on London's South Bank is also worthwhile. And, of course, there are a number of helpful books. Bob recommends **Professional Make-Up Artist** by Vincent Kehoe and **Bizarro** by American SFX wizard Tom Savini. And, as fate would have it, next year IA is releasing its own 'tricks-of-the-trade' book, entitled **Image Animation's Special Make-Up Effects**.

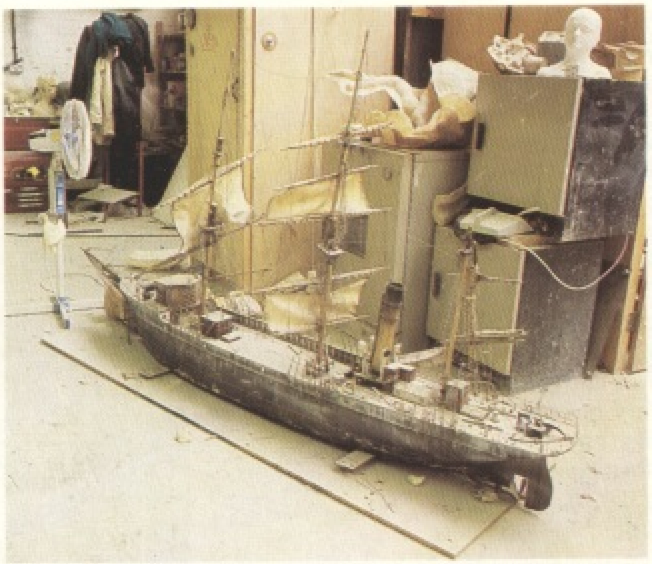
For more serious potential SFXers, who may be looking to build a career out of their new-found interest, Bob has this advice: "Read as much as possible, practice, and, if you can, take a course. Unfortunately there isn't much formal training outside the film industry, but there are a couple of useful courses you can do. The most important thing is to try to get a good portfolio together, as that's what gets you work. Good luck..."

the human element, and that's something that a computer can never get grips with – it's much easier for me to throw a piece of rubber over an actor's face to work out his proportions than have a computer plot a three-dimensional graph of it for me. I love computer graphics. I think computer graphics are a fascinating thing. But when it comes to the human element, it just doesn't work."

And what about the Amiga 500 in Bob's office? "I use it for business and for playing games. I like games, they're like interactive movies. I'm waiting for the day where I can play Luke Skywalker, get into the cockpit and everything looks just like the film. That's what excites me – the idea of an interactive movie where the destiny is my own. I think there are going to be some great links between the film industry and the computer over the next ten years which are going to make some fascinating products. I think they will re-invent the computer and the computer game. People need things to relate to, and until they have 100 per cent realistic environments where what you're playing is real, those people are always going to be critical. Ten years ago we had **Pong**, and today we still have it, albeit in 3D and with extra features and a new name. It's still a variation on an old theme. The point when video games become real interactive movies is when we will re-invent the wheel."



Does Bob see any creative similarities between the job that he does and a the job of a computer game designer? "Yes, there are. It's very interesting after working with Ocean on the **Nightbreed** game and now Mirrorsoft, to see that a game is put together in such a way that, with storyboarding, design and content, it's very similar to the way a movie is made. The techniques are very similar. With the Nightbreed game Ocean were fantastic – they sent their people down, we had lunch and discussed things and they were really enthusiastic. It's just a shame that enthusiasm didn't go all the way up. I think Clive Barker was very interested in the game, but the people at Morgan Creek Productions just thought, 'What the hell is this?'. The two industries have not grown up together – in fact they've grown apart, and I hope to bridge gaps. I think that, especially with the advent of CD technology, there are definitely areas where the two could fuse very easily into one, and that could be very exciting. In the same way that special effects are now exciting in films, they could be exciting in video games. I find the idea of making an interactive movie a very challenging and exciting area that I'd like to get into."



FROM LITTLE acorns... This impressive steamship was the first major model Bob ever worked on, at the ripe old age of 18, and was used in The People That Time Forgot. **Having recently unearthed it, Bob's currently trying to find a place to keep it, as he doesn't have the heart to break it up. What a sentimental chap.**

Looking to the future, Bob reckons we can expect to see this side of the Atlantic playing a more dominant role in the movie world in the years to come.

"I think we need to establish in this country that we are an industry to itself and not just an American offshoot. Something like **Memphis Belle** goes a long way towards doing that – proving that over here we can make and finance our own movies, and release them around the world. That's what Hardware's all about."

And the future of special effects? "I think we'll see a bonding between computers and people. Today, computers are very much a stand-off to people in the street. When computers come to a point where you can create on them as easily as you can play on them, we'll see a vast new industry. Technology-wise, computers will become a lot more helpful on the design side, because the flexibility of what you can do with drawings and so on will be greater. But that won't happen until those computers can handle creative people who don't want to just sit and punch numbers in."

One thing that Bob would like to have a crack at in the future is directing. "Directing is what everyone wants to do, from the clapperboy all the way through to the producers. The reason for that is that it's vision. It's getting your vision on the screen. Unlike television, the film director is in control, so you can focus on getting your thoughts and your images out there."

And even with 11 years of SFX experience under his belt, there are still effects that he would like to tackle. "There was a script that came into us a while ago that I thought was absolutely mind-blowing. It had an effect in it where a guy takes a hallucinatory substance which, instead of bending his mind, it bends his body! His mind stays perfectly sober, but his body goes completely mad. Now that would be fun..."

"My job is to make other people's imagination come to life."

Bob Keen, Image Animation

SPECIAL EFFECTS: A GAROTTED HISTORY

IT ALL started way back in the early days of classic cinema horror. One of the first movies to elaborately make up an actor as a monster was the original **Frankenstein**, starring Boris Karloff. Because there was no such thing as foam rubber at the time, make-ups in those days consisted entirely of nothing more elaborate than cotton wool and coat after coat of paint. As a result, the Frankenstein make-up took a staggering six hours to apply every day, and was excruciatingly painful to wear.

"Make-up effects started out more as a form of torture than anything else," Bob explains. Today, the only one of the original techniques that is still in use is the use of colour to show ageing. Everything else has moved on.

In 1933, the release of **King Kong** showed the world that stop-frame animation of models could produce results as realistic as the real thing – although the technique had been used before in a short feature called **Lost World**.

The first ever use of latex, or foam rubber make-up, came with **The Wizard Of Oz** in 1939. Since then there have been several 'breakthrough' films, the most notable of which being Stanley Kubrick's **2001** (1968), for Stuart Freeborn's innovative mechanical apes, **The Howling** and **An American Werewolf In London**, which won make–up genius Rick Baker an Academy Award.

Even today, things are on the move. The latest innovation to come from America is called Motion Control, a derivative of stop-frame which has a computer move the subject automatically during filming rather than shooting one frame at a time. The result is a 'blur' that looks at worst very wacky, and at best startlingly realistic.



TRICKS OF THE TRADE

JUST HOW does Image Animation go about transforming an actor into a monster for the screen? From conception to completion, the process is even more complicated than you may expect. After some preliminary sketches, a small-scale model of the head or creature is sculpted, to give an idea of how the finished product will look. If it's accepted (a lot of make-up ideas get trashed in the very early stages), a cast of the actor's head is made for purposes of ascertaining scale and proportion. While heads don't differ much in size from person to person, a poorly-fitting make-up can be uncomfortable – especially when it has to stay on for hours on end.

A mould is then cast in the shape of the make-up, and latex (a very adaptable but extremely expensive form of spongy foam rubber) is poured in and left to set. When it's removed from the mould, the 'appliance' is painted to make it look more like flesh and less like foam rubber before being used.

The process of applying a make-up is, if anything, even tougher and more labour-intensive than making it in the first place. Due to the amount of time a make-up takes, Image Animation's team of make-up artists are up and about as early a four in the morning, in order to have the characters ready for when the cameras start rolling at eight. Sticking the latex in place with glue is simple enough, but the 'melding' of real skin and latex so there are no visible joins is a much tougher process, requiring the actor's skin to be carefully painted the same colour as the mask. While latex is very flexible material, it's vital that it's applied properly around areas that are likely to be on the move (such as the eyes and mouth), else the made-up actor will be unable to perform or even breathe!

With the latex applied and painted, the whole thing is blow-dried (running paint can be embarrassing), and finishing touches made. Bob and the team remain on set throughout the day's filming in order to touch up any make-ups that need repairing, and at the end of the day the latex is taken off and thrown away – several identical masks are made from the same mould, and each one is only ever used once. It's an expensive way of doing things, as the most basic mask costs around £75 to make, but the only sure way of getting results every time. Can you imagine the lead character's over-used face falling off in the middle of a take?

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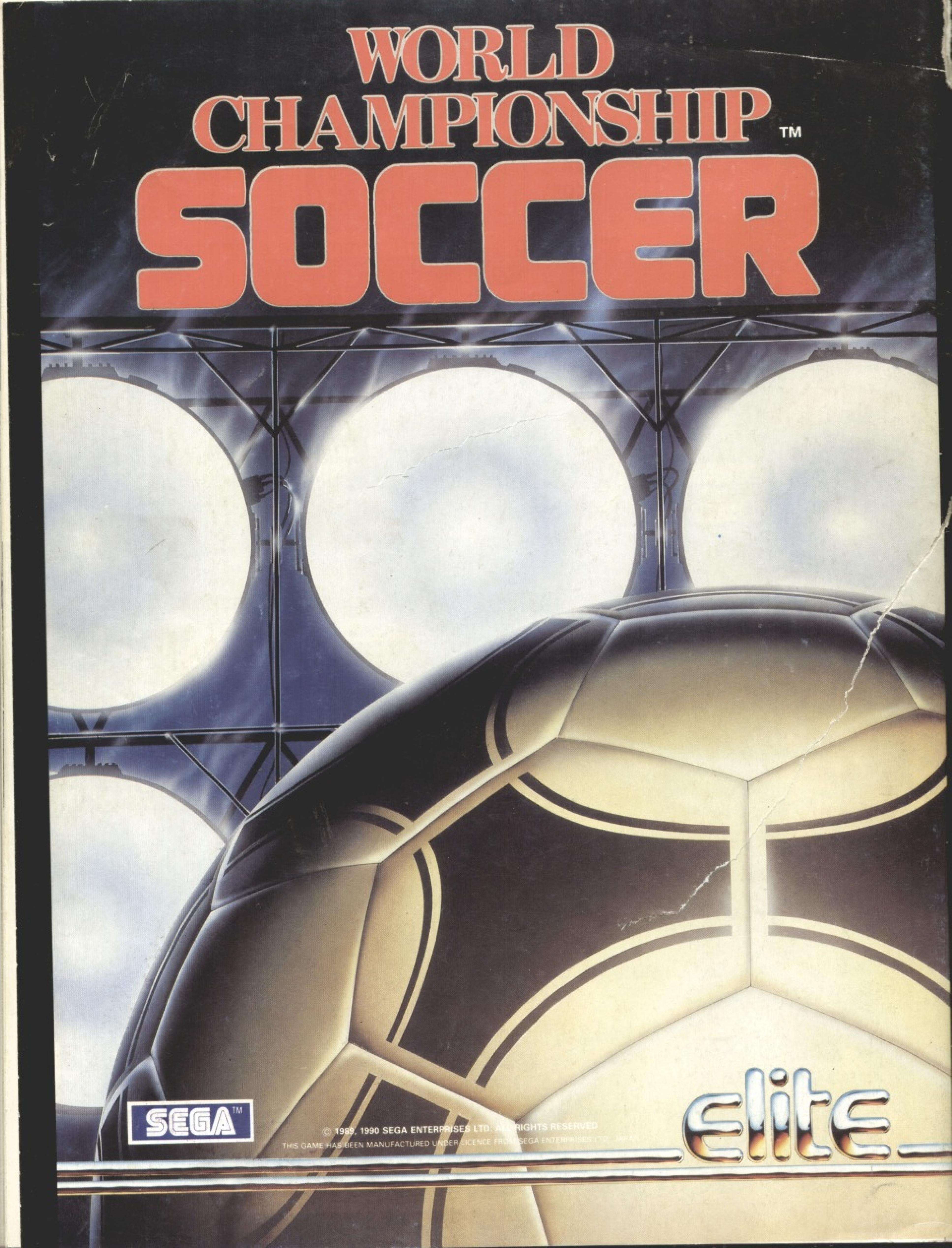


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